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Thesis
THE INFLUENCE OF PRESENT DAY CHORAL MUSIC ON CHURCH WORSHIP
BY

Lawrence Alton Roberts (B.R.E., Boston University, 1933)

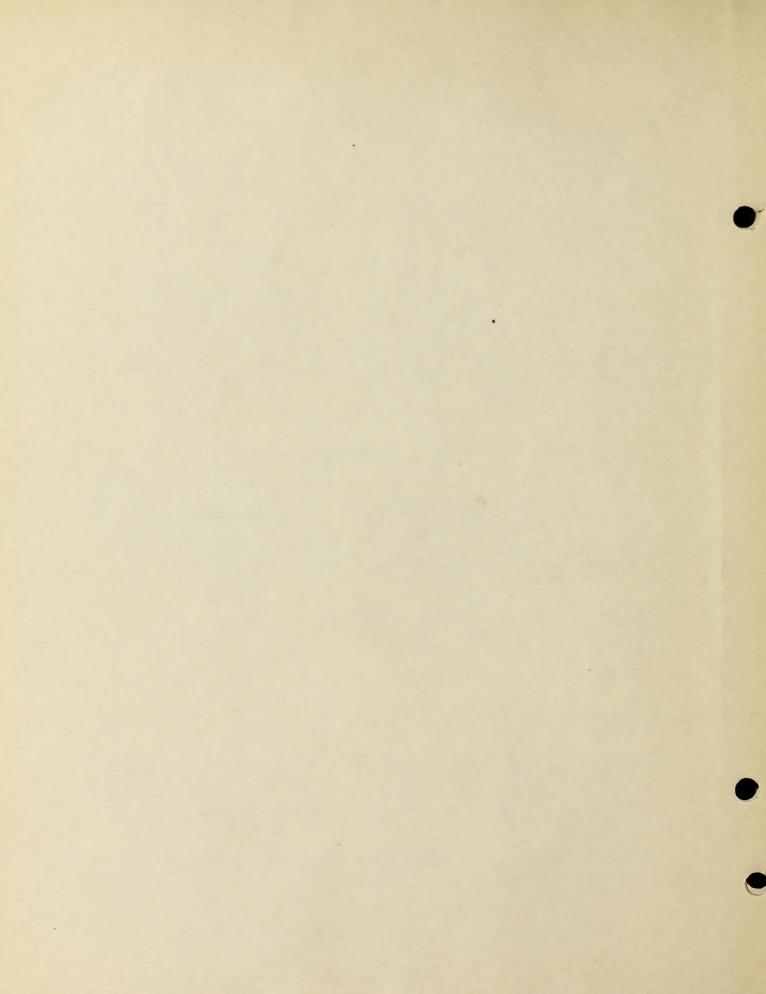
submitted in partial fulfilment of the requirements for the degree of Master of Arts

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PREFACE

The usages of the various branches of the Christian Church have had much to do with determining the types of music used in their services of worship. One may hold the thesis without fear of being challenged that the forms of church worship have had a tremendous influence upon the shaping of musical tendencies. The pages of the histories of music and of church histories as well corroborate one another in statement of this fact. For further proof the investigator has only to attend the average non-liturgical church service to witness the startling inter relationship of the denominations: for in the same service there may be Latin plainsong, Lutheran chorales, Episcopal responses, Russian anthems. English anthems. or American gospel songs. In the Roman Catholic Church the musical portion of the service maintains today nearly the same nature it has had since the sixteenth century. The Greek Orthodox, or Russian Catholic Church, with its elaborate ritual, has not departed far in present day usage from its original musical culture. Except for certain steps in education, the Lutheran Church still includes the same introits and graduals it has used from an early date in its development. And great question may be raised whether, in these churches, the worship has influenced the musical selections as much as or more than

blow you and antibraw to suprivies whent al Boar plant since the sixtesnin cantumy. The Greek Orthodox, or months Catholic Church, with its elaborate ritual, new not deported fer in cresent day wases from its original cupied auture.

the music has molded, has definitely set, the style of worship. Coming over into non-liturgical churches, however, this same questions becomes greatly amplified, Numerous writers, whose names, it is true, are insignificant when compared with the great church and musical historians of the ages, are taying in no uncertain terms that the music included in services of church worship has much to do with the nature of the worship, with its scope, and with its effect on the worshippers. More than this, one may, as has been pointed out, examine the services of today and discover beyond reasonable doubt that the pastor, or the person who prepares the service, is searching musical libraries and sources very carefully in order to present the type of service desired.

Having come this far, there is the temptation to go a step further and state without equivocation that religion without music is incapable of existence. In testimony thereto are offered two sincere statements by men who have written not on church music but on worship. Religion must have emotion to survive and we may, therefore, say that religion cannot live without the aid of music. (1) Also, music is so close to the soul of religion that it dies without music's gracious ministry. (2)

⁽¹⁾ F. S. Parker, "The Practice and Experience of Christian Worship" P. 105

⁽²⁾ G. W. Fiske, "The Recovery of Worship" pp. 131, 132

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⁽²⁾ C. W. Fleke, "The Recovery of Worship" pp. 131, 132

These suggestions have value in that they must also apply to worship, the medium through which religion is so intensely portrayed and conveyed. For the purposes of this thesis, it must also be said that these statements, spoken of church music in general, also apply to choral music, since, as will be shown, the choir not only speaks to the congregation, but also for the people.

My thesis is, therefore, that choral music does influence the church worship of today with a very marked influence in the non-liturgical church and perhaps a little less in churches where the musican and liturgical forms have stood for centuries. I shall define religion and worship in order to give a foundation of coherence. I shall trace the evolution of Choral Music so that the developments of the present day may be accurately interpreted and appraised against the massed background of musical developments of the past. I shall show the influences of music upon certain of the outstanding services of today. And finally, I shall attempt to evaluate all of this material and to assemble it in support of the fact that the various types of choral music have distinct and important meaning, for congregations and in themselves, as they appear in the various types of services of church worship.

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PART I

I. Introduction

1. DEFINITION There are many definitions of religion which OF
RELIGION have been handed down from church writers
dating from (1) the Hebrew prophets on. Each new decade
brings out a host of new definitions, and each theological
student and pastor frames his own. People have generalized
to include the so-called "heathen" faiths. They have become
drably specific to include, with details, certain narrow
aspects of religion: ritualism, etc. They have included
God in their definitions and they have left Him out. There
have been definitions of "social" religions, "industrial"
religions, "Gollege" religions, etc., until the investigator
may arrive at the conclusion that what is meant by religion
must depend to a very great extent upon the purpose of the
user of that word.

with no intention of ignoring the views of the numerous authors of the Holy Bible, the views of the Apostolic Fathers, or the views of saints, priests, or laymentwho have made valuable contributions to the history and development of the Christian Church, a certain definition written in 1929, is here appended:

⁽¹⁾ James 1:27, "Pure religion and undefiled --- is this, to visit the fatherless and widows in their afflication, and to keep himself unspotted from the world."

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"What is meant by religion is, accordingly, a profound and earnest admiration for an ideal of life and
character like the Christian and a sincere acceptance of
the duty of social service with resulting obligation to
self-denial and personal sacrifice." (1)

The omission of God as a factor would seem to be serious but the author of this statement is, after all, merely echoing James. (2) Worship, in such a situation, is to be defined with diff culty, so it is highly advisable to read between the lines of the definitions of religion given and say:

Religion is the realization of the responsibility man bears toward God, which responsibility is to be demonstrated through social acts and to be acknowledged by the inward life.

The African Bushman, to use a trite example, may emphasize the responsibility his gods bear to him, but in ceremonials of various sorts he does not forget the responsibility he bears to God. Coming closer home, the member of our present world order may have assumed an independent air toward the benefits of God's responsibility to him, but there is a very real effort on his part to

⁽¹⁾ H.W.Wright, "The Religious Response", p. 23 (2) Cf. P. 5, Footnote

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⁽²⁾ Cr. 14. 5, 1 absorbe and Anaponas , p. 35

fulfil his share of the Divine-human partnership.

2. DEFINITION When the question "What is worship" is OF WORSHIP asked the answers will be even more numerous than the inquiries concerning the nature of religion.

There is comparative unanimity on the identity of religion; not so on the identity of worship.

For example, there are the Orthodox Friends among whom there is a very strict avoidance of <u>form</u> in worship. The service is a silent affair from beginning to end unless the Spirit should happen to prompt some member of the group to say something. Even the leader of the meeting says nothing unless so prompted. And on the other hand there is the Russian Orthodox Church whose liturgies fill volumes, whose services, full of speaking, singing, action and symbolism, occupy three hours. The elaborateness of these services should give this church the higher award on the point of worship if worship depends upon liturgical forms for its success and effect. But does it? (1)

The Roman Catholic Church and the Baptist Church differ radically in their forms of worship. Which is the more worshipful? The Anglican Church has its distinct forms, but one Anglican Church differs in its usages from the next.

⁽¹⁾ G.W.Fiske, op. cit., p. 63

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2. Definition with the question " mak is voreing to

them the inquiries concerning the nature of religion; There is comparative unanimity on the identity of religion; not so on the identity of wormaly.

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⁽¹⁾ or .. or one exert . . o (1)

Is one more acceptable in its worship than the other?

The writer once had the opportunity of hearing a Hindu lecturer quote from some old Hindu writings to this effect:

"If a man perform any act sincerely believing that he is worshipping God, his act is worship." (1) And from this it would certainly follow that for the individual any act designed to deepen the feeling of relationship with the Eternal must be styled worship.

Church Worship, then, is the concerted action of a group of people to render praise to God and to find help in the realization of his presence and approval.

⁽¹⁾ From a lecture in Comparative Religions given by Professor Joshi, of Dartmouth College, in March, 1929.

Christians prove to be gatherings where treasuns and plottings were being formulated. One very abvious out-

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group of people to render proles to God and to find help int he realist to his presence and approval.

⁽¹⁾ From a locture in Compensive Wellstone given by Professor Joshi, of Tertmouth College, in Wareh, 1929.

II. The Evolution of Choral Music

1. Gregorian Scales and Chants

a. SUBORDINATION In order to realize the significance OF MUSIC TO THE TEXT of the great change that had to take place in Choral Music when Gregory decreed that the text must outrank the music, it is necessary to perceive in what ways the environment of the early Church influenced its worship.

Christianity had a hard time getting onto its feet.

The Roman Empire was the predominant force in the very small Christian world. The Roman authorities did not take a kindly attitude toward Christianity for two reasons: they had their own religious belief and customs, and they feared lest the secret religious meetings of the early Christians prove to be gatherings where treasons and plottings were being formulated. One very obvious outcome of this was that music was cut down so as not to betray the worshippers to the authorities by any excess of noise.

Even after the leaders of Rome themselves accepted the new religion (accepted by Constantine in 325 A.D.) there were complications. Religion and political science the solution of the solution and Country I.

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branch formed in Constantinople --- the beginning of the Eastern Church, and, likelwse, the establishment of the Western Church. This brought about varying influences on church music in general. In the Eastern division Hebrew influence, such as had its effect on all Christian music thus far, dominated. In the Western Church there came more and more to be felt the Greek element. This means that we must consider the elements of rhythm and metered lines as against the unmetered lines of the Hebrew type of music. (1) We shall shortly see that the early Church Fathers struggled to overcome the essentially theatrical tendencies which came from the Greek.

At this time it would be well to give some attention to St. Hilary. He was born somewhere around the year 300 A.D. After he had been baptised and ordained he was banished from Rome by Constantine on account of an over zealous opposition to the Arian heresy. Hilary's days of exile were spent in the East where he came in contact with the old Hebrew custom of antiphony. Upon his return to Rome in the vicinity of 350 A.D. he introduced the practice of antiphonal singing but made no great headway with it.

⁽¹⁾ For Hebrew influences Cf. Sir John Stainer, " Music in the Bible"

did not readily go hand in hand, and so there ame a new breach formed in Constantinople -- the Designation of the Exchert Charge, and, likelyse, the extentiohest of the settern Charge, and, likelyse, the extentiohest of the settern Charge, the project about varying influences on church music in the project about varying influences on influence of music in the charge of all Christian quate the influence of all Christian quate the influence of the wome that wome that we must consider the dreek clean of the rebreaking lines as against the unactived lines of the consider the unactived lines of the tested the series of the control the control of mucic. (1) we shall shortly see that the series the control the creater the opening theory.

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⁽¹⁾ For Habres Latinescos Cf. Bir domn Disiner, " in ite

In fact, in these extremely early days there was the desire of Church authorities, even as there is now, to avoid any warm-blooded element in worship --- and music was certainly capable of arousing the emotions. The adaption of the music of the Temple, what traces of it still survived, would have been difficult because of the many converts to Christianity from paganism. In addition to this there was the feeling that the new faith was of such a deeply spiritual nature that any sensuous aid, even including music, was unnecessary and could be eliminated for the time being. (1)

St. Jerome's earnest advice to the young church singers was: (1)

"Let the servent of God sing in such a manner that the words of the text rather than the voice of the singer may cause delight ---"

Under the combined influences of the Hebrews and Greeks, dancing, as well as singing, had been a part of worship.

But two things prohibited dancing (and nearly prohibited music of any sort) as a part of worship. In Italy,

Christians were in contact with barbarians from the North and Northeast. Their conception of the proper forms of

⁽¹⁾ Catholic Encyclopedia, Article on "Music"

In fact, in these extremely early days then an the desire of dangers and the series of dangers, even as there is not, to evoid any water-blooded clasest in someth e-- and made assessing the continue. The adaption of the number of the main of the femilia new been difficult because of the sitt outstively an antitude to the sity someth to contents to danger from the field that the testing of the sity someth to share was the femilia that that the sense of qual to desire and entity that any sensesous aid, even including the testing the femilia of the share and a surface that any sensesous aid, even including the time totals.

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dancing and singing did not sufficiently agree with the Christian idea of these things to make it advisable to continue either as at first.

But Choral music did have a chance to develop, partly because the common people wanted it and partly because there was something about the Christian religion, that same "something" found in all religions, which demanded music. The liturgy of the Roman Church increased and, because of the fact that the early Christians were in touch with Greek poetry, hymns took a prominent part in that liturgy. As poets, the saints were prolific. Christianity was, and is at heart, a religion of joy. There was nothing to express this sentiment more adequately than music; hence the beginning of Latin hymnody. The sentiment was Jewish, but the expression thereof embodied the "shapeliness and flexibility of Greek art". (1)

As liturgical forms increased, the extemporaneous expressions of the people were gradually superseded, and by the middle of the fourth century the people had only a few responses in the service: the priests and trained choirs had all the rest of the vocal music.

In 386 A.D., Ambrose made the first step toward the

⁽¹⁾ Phrase from Edward Dickinson, "Music of the Western Church"

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In 385 A. D., Anbrose made the first macy toward the

⁽I) Former from Congra Hantingen, " Hughe of the Henters

permanency of antiphonal singing in a service at Milan. As far as the words went, the choirs or individual singers could conform perfectly to the sentiment of the Church regarding singing; but it will be remembered that we have to reckon with the influence of Greek Music. Suffice it to say that the spirit of the Greek Music so got into the blood of the young singers that they began to forget about the words they were singing, (in spite of what St. Jerome said (2)) and to concentrate on the art of vocalism. This same abstract element so affected the priests and monks, such as were at all musically inclined, that they. too, gave more time than was well for their other duties to the study and practice of music. Fortunate as this was for the development of Christian Church music, we may safely assume that it was on account of the Ambrosian influence that the stricter Gregorian Movement came about.

a student, a politician, and, in addition, strongly addicted to asceticism. He studied Jerome and Augustine, successfully administered his own vast estates, proved himself a shrewd hand at guiding the destinies of local and foreign civil heads, and founded seven monasteries.

⁽²⁾ Cf. P. 11, Footnote

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^{(2) (}E. 2. 11. Hosbasta

There has been some doubt as to whether Gregory originated the so-called "Gregorian Chant", but there can be no question that he was the only man of his day to put it into effect. As a student he could quote the Christian thinkers and writers of previous centuries; as a politician he would know when to force, when to plead, and when to be indifferent; and as one very close to monasticism, he would know enough of the psychology of the clergy --- and at that time the clergy was almost exclusively of monastic persuasions --- to make his purpose appealing and seemingly necessary.

The Gregorian scales and chants have been taken up thoroughly by many writers; their use in the Roman Church today emphasizes their suitability to the ecclesiastical demands of that Church. One of the most important results coming out of their adoption under Gregory was the subjugation of music to text. The words to be sung were Psalms and Canticles from the Bible, or else the work of Christian writers. By barring from church services all instruments and all forms of the dance, the Church had succeeded in eliminating much of the showmanship of the individual. Gregory's system was another step, a powerful step in this direction. (1)

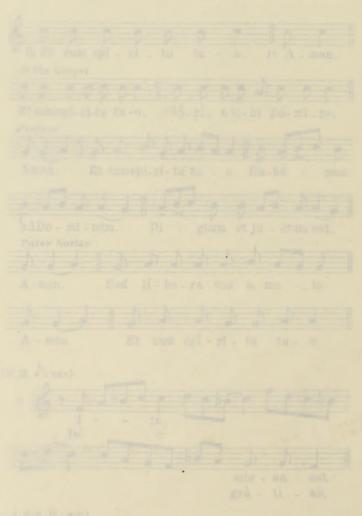
⁽¹⁾ See next page for example of Gregorian chant.

there has been some doubt as to abstint dragory originated the see some the some of the day to not be no auder tion that he was the only men of his day to put it into alless of the tion, and arthered in could made the Christites this team, and arthered of previous centuries; as a colitician he newly know when to force, when to pland, and much to be required that the seem to force, when to pland, and manafileter, he would know enough of the payencings of the clarar we had not the payencine of manafile and committed the clarar was alleged and committed occasions.

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It is impossible to think of the dance b. UNRHYTHMICAL AND UNISON without thi nking of rhythm. The dance SINGING as an influence upon Greek music, as has been stated, greatly influenced early Christian music. A development growing out of the prime position of text in the Gregorian chant was unrhythmical singing. The Church Fathers had forbidden singers to express their own personalities in rendering the music of the Church. The one sure way of attaining this end was to steal from music one of its two factors as the fifth century knew music: melody and rhythm. With rhythm removed, there was considerable difficulty in the singer's attempt, consciously or otherwise, to detract from the congregation's attention to the main parts of the service. (1)

⁽¹⁾ This did lead to an amplification of melody, as in the accompanying example of "Florid Plainsong", given by C.G.Hamilton in his "Epochs in Musical Progress", p. 32:



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Yet the abolition of rhythm was practically demanded by the text as soon as that portion of the chant was elevated to its high place. In the event that one chant might be used for several Psalms of Christian hymns, always depending, of course upon the mood of the selection, (1) the music could in nowise be made to comfortably fit the text. For example, a given Christian community, such as were scattered about under the missionary regime of Gregory, might well use two hymns similar in content and mood:

"Gloria Patri et Filio"

and

"Gloria in excelsis Deo"

In a small place it could also happen that not many of the chant forms were known so that these two hymns would have to be sung to the same Gregoriam melody. The only way in which this could be done would be by ignoring completely the music, as far as time value is concerned, and being guided by the natural rhythms of the text. It could be argued that there is rhythm of a sort and that, in consequence, one may not claim the Gregorian chant to have been unrhythmical. The rhythm, however, in so far as any exists, was one of the line, only, not of the stanza or the entire selection. In argument thereto, consider the

⁽¹⁾ Each of the eight Gregorian modes conveys its peculiar sentiment: joy, majesty, despair, etc.

Cf. Hamilton, op.cit., P. 32.

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⁽¹⁾ Each of the algo acceptance account for the popular (1) Each of the algo acceptance acceptance of the popular, cacamir, etc.

Of. Hamilton, op.ait., F. 32.

"Gloria in excelsis Deo
Et in terra paz hominibus
Bonae voluntatis
Laudamus te. " etc.

There are nine syllables for the first two lines, six for the third and four for the fourth. Hence it is fairly apparent that one of the factors of the Gregorian chant as a step in the development of Choral Music was this unrhythmic aspect just suggested.

The case for unison singing, as an element of the Gregorian contribution, is even more obvious than that for unrhythmic singing. Discounting for the benefit of early church singers not able to keep on pitch, nothing beyond unison singing was possible because there was only the melody: there was no bass, tenor or alto until a later date. The Plainsong Era, so-called because prose, instead of poetry, was the usual text, (1) is a general term covering a rather indefinite period of time. In the later end of the era, in the ninth and tenth centuries (2) the original Gregorian forms and practices had become changed through local usage and preference. In the day of Gregory, however, the Plainsong, was purely a unison rendition.

⁽¹⁾ Hamilton, op. cit., P. 30.
(2) Dates from "Miniature Outline of the History of Music"

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C. GREGORIAN MODES THROUGH THE SCHOLA CANTORUM

CONSERVATION OF THE It has been noted that the Greek forms of music influenced the early Christian music to the point that

any form of worship which might be suggestive of the Greek was rigorously avoided. That the Church Fathers should have protested as they did merely proves that the common people cared for these other things. (Trends of this nature may be noted right down to the present day.) This was at the beginning of the Plainsong Era: as a matter of simple fact, this circumstance, more than all else, prompted the installation of the Gregorian system of scales and chants.

At the risk of anticipating a later discussion, may it be said here that external influences of the latter end of the Plainsong Era were even more powerful than these Greek and Roman-barbarian influences. There was a very great problem to be solved, therefore, in order thatthe fledgling, namely, Gregorian Plainsong, might be protected until it should have opportunity and ability to stand on its own value.

The answer to this problem was reached in an indirect way. Previous to the reign of Gregory the Great, to whom may be attributed the purification of Plainsong and a firm insist-

given by John P. Marshall in lectures on "History and Analysis of Music" October, 1932.

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ence upon its use, if not the invention (from a Christian point of view) of it, there had been schools for singers of the priestly class. From the beginning of Christian supremacy in Rom, the liturgical aspects of services of worship had been increased to the point where the congregation could do little in participation in the worship exceptcept to make responses at proper times and join in the singing of the great Ambrosian hymns. The sensible procedure, from the point of view of the church, at least, was the elimination of the Ambrosian hymns, which were strophic in the first place, and the limitation of congregational responses to an absolute minimum. (1)

But let Dickinson show us this point:

"Leo I., who died in 461, gave a durable organization to the divine office by establishing a community of monks to be especially devoted to the service of the canonical hours. In the year 580 the monks of Monte Cassino, founded by St. Benedict, suddenly appeared in Rom and announced the destruction of their monastery by the Lombards. Pope Pelagius received them hospitably, and gave them a dwelling near the Lateran Basilica. This cloister became a means of

⁽¹⁾ Hamilton, op. cit., pp. 30, 31.

once upon the use, if not the invention (from a Christian point of view) of it, there had been schools for singers of the priestly class. From the beginning of Christian auprencey in fire, the literatural aspects of services of services of vormity had been increased to the point where the contregation sould do little in participation in the worming oxcopteept to make responses at proper these and join in the
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⁽¹⁾ Hamilton, op. olt., pp. 30, 31.

providing the papal chapel with singers." (1) Then the writer continues to the effect that in connection with this school there was a school for boys, specializing in the instruction of music, and including other subjects. To this school Gregory II and Paul I went, receiving, while there close acquaintance with the liturgy." The liturgy, essentially completed during or shortly before the reign of Gregory the Great (590-604), was given a musical settingthroughout, and this liturgic chant was made the law of the Church equally with the liturgy itself, and the first steps were taken to impose one uniform ritual and one uniform chant upon all the congregations of the West."(2)

Through these schools for singers, these "Schola Cantorum" the Gregorian chant was conserved in its original purity.

And through the missionary aims of the popes of these remote days the authorized Church music was spread to such an extent that the Roman Mass everywhere employs it.

⁽¹⁾ Dickinson, op. cit., P. 67

⁽²⁾ ibid, P. 68

providing the papel chapel with airgons." (1) Theo the providing the the state the conception with writer continues to the affect that the conception with the achool there was a medical for boys, specializing this the that we will be the the that the first of the second oregony II and Faul I went, receiving, while there close sequelations with the litury." The litury, the litury, and the litury of the reign of the Grand the Grand during or shortly before the reign ingterwayshout, and this litury object was given a munical section the Grand equally with the litury the chart was called the litury of the Grand ever them to impose one equilarm ritural and the control of the third the control of the seat of the control of the centers. "(2) Through these control of the control of the centers."

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⁽¹⁾ Dickingon, op. oit., F. 67

⁽²⁾ inid, P. 68

2. Palestrina, the "Savior" of Church Music

a. ELABORATION OF "Polyphonic music is instrumental POLYPHONIC MUSIC or vocal music in which there are

two or more distinct melodies sounding at the same time." (1) The genesis of Polyphonic music, which began about the year 1000, depended on certain adjustments to the Plainsong of Gregory. In the tenth century, the date being uncertain, some individual, mostly of monastic persuasion, (since the music of the Church was limited to the priesthood so exclusively) discovered that by singing a melody at a certain pitch below the specified pitch variety would be added and the net result would not be unpleasing to the ear. This change, known as organum, settled upon a fourth below (a fifth above) and became widely known as a device by which the occasional monotony of the Plainsong melodies might be relieved. To the modern ear, to the extent that that ear is not dulled by the products of recent developments in music, organum has a harsh sound. The motion of parallel fifths has the same sound whenever we note it today. It is just as likely, then, that the finer spirits among the medieval artists likewise detected this blemish in an improvement not quite worthy of the name.

⁽¹⁾ Marshall, op. cit.

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(1) ".enit made set is entioned settlets dentially erom to out The genesis of Polynkomic surio, which been about the year 1000, depended on certain ad luctuonts to the Plainsone of Gregory. In the tenth century, the date being uncertain, some individual, mostly of monastic persuasion. -jasing ont of herical aem downlo ent to chum ent conta) ear. This obsers, known as organus, settled upon a fourth tend Justice end of the modern out of . heveller ed digin - Claved Jesou to adoubting and yd bollub Jon al use Jant ments in melo, organism has a marsh sound. The motion of It efon ow Tevenous broom enne out men mirlit fellering today. It is just as likely, then, that the finer epirite amen and To vatron odlup for Jaemevorgal an

⁽¹⁾ tensent (1)

The original melody, to which the extra part was added, remained the Plainsong of general or specific occasion, and the organum was changed to be a fourth, instead of a fifth, above. To this combination there was added a third below --thus making three parts. This later development was known as the "Faux Bourdon". Along at this time the melody was given a special name, "cantus firmus" implying, rather humorously, that whatever else happened to the selection, the melody would be firmly stated at all times. A final change in what might be called the Pre-Polyphonic Period. was known as "Descant". In this development the melody was relegated to the bass part while the other two parts sang new or local melodies, with never a thought for harmony, (which had not been invented anyway,) or for keeping in time with the melody. And the most important fact in this entire discussion is that these changes were taking place within the stronghold of the Plainsong, 1.e., in the monasteries and choir schools and cathedral choirs.

Amond the lay brethren developments, "improvements", were progressing with even greater rapidity and variety. By the time the ninth century came around Christian Europe had extended: no longer was it just a small area around Rome with a few spots scattered sparsely through France and Germany and perhaps England --- it had spread rather widely and thoroughly. Up in Flanders Christianity was

--- word bying the combination there was added a wilt below--thus the true parts. This ister development was known as the "Faux Bourdon". Along of bits the the nelody was the saledy would be firely stated at all times, a flash change in what night be salled the Pro-Polygoonle Period. was known as "Descent". In this development the melody inst instrugal same out but appolet out dile oulf at must place within the superdials of the dainess, i.e., in the normater large and chois schools and cathedren control

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strongly entrenched. The people were interested in the new religion and, without any solicitation whatsoever, made a contribution to church music --- a contribution which, in itself, was undesirable, but which led the way to the acme of achievement in all Christian Music.

At this point two brand new influences are introduced: secularization and polyphony.

Like other peoples in the history of the world and of music, the Flemish had their own style of music which came into public prominence whenever their emotional selves demanded it. In the ecstasy of religious excitement, folks songs, or folk melodies, at least, were used together with religious texts to express Flemish ideas of worship. Had this tendency been confined to the Flemish people all would have been well for the Gregorian Chant, but, unfortunately, for Gregory's legacy and happily for the future of the Christian music, Flemish compositions began to circulate. The most disturning thing about this influence, the situation which brought the Council of Trent to almost a white heat, was the use not only of secular music but of secular words in the Mass and other forms of Church worship.

"Certain abuses that called for correction there doubtless were in church music in this period. The prevalent practice of borrowing themes from secular songs for the cantus firmus, with sometimes the first few words of the atrongly entremended. The people were interested in the new religion and, without any solicitation whatsoever, made a contribution to church music --- a contribution which, in itself, was underirable, but which led the way to the same of schlevement in all Christian Music.

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"Certain abuses that called for correction there doubtleas were in church music in this period. The prevalent
practice of borrowing themes from secular songs for the
dentus firmus, with sceetings the first for words of the

original song at the beginning --- as in the mass of 'The Armed Man", the "Adieu, my Love' mass, etc., --- was certainly objectionable from the standpoint of propriety, although the intention was never profane and the impression received was not sacrilegious." (1)

But quite as shocking to the pure ecclesiastical mind was the theory of polyphony. Organum, faux bourdon and descant might be countenanced, for after all, they had had a monastic, and therefore a Christian, origin. The compositions of French writers and writers of the Netherlands, however, were not of this category. To begin with, their cantus firmus was a secular melody, perhaps a folk-song, perhaps an original composition. Then, instead of writing other parts parallel to the cantus firmus, additional parts were written as new melodies. Even yet the worst is not told: three or four parts written in this style of freedom, with due regard and respect for the standards of the Church, might have been acceptable, but eight parts, sixteen, thirtytwo, and even more were not infrequent. The point is easily a preciated: in a huge cathedral it is sometimes difficult to distinguish words and notes sung by a choir trained in Plainsong. How much more, then, must the hearer strain to locate eight or more individual parts! (2)

⁽¹⁾ Dickinson, op. cit., P. 153 (2) Dickinson, op. cit., P. 149

eriginal mang at the topinging --- on in the man of 'Engarces and', the "Adies, my Love' man, ato, --- but obsteinly objections do from the standards of propriety, although the infention was never profess, and the inpresented rodolyed was not seartingions." (1)

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⁽¹⁾ Diekingen, on eit., P. 151 (2) Diekingen, op. oit., P. 149

In the most favorable of surroundings, the outstanding feature of this music was lightness. Like any music written for the dance, as much of this was, it possessed buoyancy and not the massiveness demanded by the Church. And yet, if it were a choice between the monotony of the Gregorian Chant, or its continual and unbroken use, and the temporary uplift of these lighter, more fantastically woven, folk melodies, the latter would be elected by anybody: they were by the communicants of the medieval church in spite of frequent and ominous rumblings from Rome.

of the MECHANCS In order to understand the art of polyphony of the ART as developed by Palestrina, it will be necessary to keep in mind the practices of the Natherlands School, previously discussed, and to realize from the outset Palestrina's spirit. "Palestrina's conception of what the music of the Western Church should be was in perfect accord with the principle held by the early Church: that music should form an integral part of the liturgy and add to its impressiveness." (1)

As a chorister and musician in the papal choir, Palestrina felt the need of appropriate music for the church choir. He had to choose between the severe Gregorian Modes and the fritolous Flemish types; he chose neither, but instead, began to write his own metets and masses. His art consisted in the welding of the simplicity of the Gregorian (1) Mees, "Choirs and Choral Music"

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chant to the flowing melody of the Flemish folk-song. Over and above these, he placed spirituality --- the element demanded by the Church, and the element which Palestrins, living the standardized life of the artist and musician, was well-equipped to produce.

In his writing, then, we notice the severity of the Gregorian unmetered principle, as, for example, in his "Improperia". On the other hand, a number like his "O Bone Jesu", with its beautiful melody and its interweaving parts, demonstrates his ability to use the Flemish element to its best advantage in church music.

c. THE INFLUENCE OF The opening defence of Palestrina as PALESTRINA ON CHURCH WORSHIP an influence upon church worship is the citation of the results of the ecclesiastical Council of Trent. "The difficulties in the way of reform (of church music) were so great that they almost despaired of curing the evil anyhow by making a clean sweep of all the more elaborate Church music, and returning to the picturesque but rather crude simplicity of the early plain-song." (1) According to tradition, one of the cardinals present suggested that the Council put the proposition up to Palestrine, allowing him to let his work stand trial with the understanding that if his work failed to meet the necessary standards of measurements, all Church music exclusive of the plainsong would be cast out of the Church. The story goes on to say (1) Parry, Studies of Great Composers, P. 11

chart to the floring melody of the floring foll-mong. Over and above these, he placed spirituality --- the element and event and the element ships following, and the element ships following the state and analoism; living the standardised life of the ertist and analoism; was well-equipped to produce.

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that Palestrina wrote not one but three masses in response to the request of the Council of Trent and that the spiritualty and simplicity of these works were such as to convince the ecclesiastics that the then modern compositions were not all of the same nature. But this story was stated as a tradition.

"Palestrina has been enshrined in history as the "saviour of church music". But the story upon which this title is based has no historic validity. That the Council of Trent (1545-1563) had serious thought of abolishing figured music and reducing the church song to the original unison chant, and that it was saved by Palestrina throught he convincing beauty and spirituality of the 'Mass of Pope Marcellus', has been reiterated by all histories and dictionaries of music except a few of recent date. It has been proved that there is no foundation for this legend." (1)

Yet this incident has valuable significance: even if this be only tradition, the adverse attitude of the Roman Church today leads us to believe that the Council of Trent, which surely did take place, might have had the same attitude. Other ecclesiastical gatherings in Palestrina's day may have held the same attitude. Therefore, since Palestrina's music is still performed in Roman churches, even in the private chapel of the Pope, it must follow that Roman authorities have considered his works to have the right influence upon the worship: else his compositions would be cast out. His (1) Dickinson, The Study of the History of Music, P. 46

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The serious algorithm, the severas attitude of the Koman this per only tradition, the severas attitude of the Koman Church today leads us to believe that the Council of Treat, which surely did take place, where have and the once stitude. Other scolesisation gatherings in Palestria's day may have not the same attitude. Therefore, since Falestrias's must be privated in Roman churches, even in the private obasel of the Roman churches, even in the private news obasel of the Roman attitude that Roman authorities have considered his sorter to have the right influence upon the Study of the history of shall be oset out. The Study of the history of shall of the citaty of shall of the history of shalls. The

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ideas were in harmony with the conceptions of the heads the Church. His writings lend a solemn air to worship. The rendition of his motets and masses by a carefully trained choir have an inspiring effect upon a congregation. All of these things that have been said relate directly to the worship of his day and of his church; we shall say some of these same things, and many others, when we consider in a later section, the influence of older choral compositions upon present day church worship. To conclude this slight summary be it said of Palestrina and his connection with choirs, that he saved the choirs capable of doing justice to part-singing from the fate of eternal domination by the unison plainsong. He saved them from the maze-like intricacies of Flemish compositions. And by doing these two important things. Palestrina gave the choirs of his day a pleasing combination of the two and helped the spread of choirs by making church music pleasant and easy to sing.

3. John Sebastian Bach and German Religious Music

a. THE SECOND The Second Polyphonic Period was appointed Period Period Period The Second Polyphonic Period was appointed Period Period In Church Music proximately from 1700-1775. (1) In preparation for study of this period in church choral music, it might be well to point out the exact relation between this period of musical history and the Protestant Reformation. Bach lived from 1685-1750. He is the leading composer of the Second Polyphonic Period. Martin Luther, on the other hand,

(1) Marshall, op. cit.

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resident to the party of the party from 1701-1775. (1) in preparties for the party of the party from 1701-1775. (1) in preparties for the party of the party in amount county to the party of the pa

made his great stand for religious freedom in 1529: his date is nearer to that of Palestrina, born 1526. Thus it appears that the Second Polyphonic Period is not to include the early years of the Protestant Reformation.

One other point is to be made: polyphony does not know two distinct periods: Palestrina and Bach wrote in very much the same manner except that Bach developed his mannerisms just as Palestrina did his. The distinctionbetween these two periods is, after all, for purposes of convenience. When one speaks of Palestrina one must also speak of Sabatim Bach. Bach, writing under the same restrictions as Palestrina, speaking from a technical point of view, was enough of an individualist to claim his own place in the sun. That place is the Second Polyphonic Period. It is not too much to say that Bach was the Second Polyphonic Period: there are those who call him the greatest composer living from the dawn of musical history to this very day.

An interesting corroboration of the thought that Bach continued a school rather than began one, i.e., as far as concerns his choral writing, is found in the following statement?

"He created no new styles; he gave art no new direction."

(1) As a matter of fact, Bach, like so many other poorly

paid church musicians, probably never gave creation a thought:

(1) Dickinson, Music in the Western Church, P. 288

is nearer to that of Pelestrine, born 1520. Thus it appears that the Decond Polyphonic Period is not to include the centy wears of the Protestant Reformation.

One other point is to be made: polyphony dues not know two distinct portudes: releatring and made made write in very much the same menner except that have developed his remain-two that are selected and his. The distinctionable made these two periods is, after all, for purposes of convenience. Then one speaks of releatring one must also opens of salaring made. Selecting one must also opens of salaring their selections on the same results of an individualist to death his own place in the sum. That to set the second religions of the first of the set the second religions from a second religions of the second religions for the set the set the second religions to the set the second religions of the second religions to the second religions the second religions in the second religions of the second religions to the second religions.

An intermeting corresponding on the the the the that the decided on the tell on a feet and continued a section than began one, i.e., so feet an conserve at a coordant to found in the following otate-ment:

"No orented no new styles; he gave art no new direction."

(1) ha a datter of fact, field, like to usay other peoply paid emerch contratens, probably never gave orestian a tomagita

(1) highway, house in the Vestern Church, f. 250

he merely went about the work in his church and choir-schol, and spent the hours of his relaxation in composing, quite as another man might sit down and whittle or practice billiards. "What distinguished Bach was simply the superiority of his work on these time-honored lines, the amazing variety of sentiment which he extracted from these conventional forms, the scientific learning which puts him among the greatest technicians in the whole range of art, the prodigality of ideas, depth of feeling, and a sort of introspective quality which he was able to impart to the involved and severe diction of his age." (1)

The Second Polyphonic Period in Church Music, then, is a sort of intensified First Period. Bach went to work upon the heritage of Palestrina and the few other great men of the sixteenth century, augmented their theories, surpassed their skill in writing voice-parts, and handed on to succeeding generations a choral library which ranks supreme when judged on the points of simplicity and intellectuality. One has the feeling that if Bach does not outshine Palestrina there is not much choice between them for excellence of work, for purity of spirit, or for influence upon the worship in their respective churches.

^{&#}x27;(1) Dickinson, op. cit., pp. 288, 289

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b. CHORALES AND If a play on words may be permitted,
THE USE OF
THE ORGAN it can be said that Bach also handed down
a vast chorale library.

"It had been one of Luther's great ideas that if the people had the Psalms in a metrical form with metrical tunes to sing them to, it would be a great help to their religion; ---" (1) While Luther wrote very little music himself, he was an active hymnist and the settings to his hymns, original compositions or adaptions from folk melodies, are what we know as German chorales today. But since Bach's work in choral music was based on his organ work, a very short discussion of his ability as an organist and composer of organ works is necessary before taking up his work with the chorale.

About 1600 the organ came to be used for accompaniment for the congregational singing in the German Church. Growing out of this was the extemporization upon chorale themes until the organ solo was formally accepted as a part of the German liturgy. Counterpoint had begun in Italy before Bach's day and every young music student mastered it. He adopted the fugue as his best method of expression and composed and performed fugues as nobody had

⁽¹⁾ Parry, op. cit., p. 6

b. CHORALES AND IF a play on words day be persitted, THE USE OF It can be sent that Each cles handed down a west chorale library.

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About 1600 the congregational singing in the German Church, for the congregational singing in the German Church, Growing out of this was the extemportantion upon chorela themes until the organ solo was formally accepted as a part of the German liturgy, Counterpoint had begun in litary before Each's day and every young music student mastered it. He adopted the fugue as his best making of expression and composed and parformed fugues as making instead that composed and parformed fugues as making instead that making and composed and parformed fugues as making instead that and composed and parformed fugues as making instead that

⁽¹⁾ Farry, op. oit., p. 6

up to his day nor has done since. The important fact in this situation for a student of choral music is that in writing counterpoint pieces for the organ, Bach was perfecting his method and hand in writing for human voices. His facility as a writer of choral music came to him as a result of this practice.

The principle upon which the German Chorale was admitted to the German liturgy was the principle upon which Bach went about writing or arranging chorale-tunes:

"The foundation of the German Chorale was a religious declaration of independence. --- The adoption of
these utterances of independent feeling into the liturgy
was a recognition on the part of authority of individual
right. It was not a concession, it was the legal acknowledgement of a fundamental principle. "(1)
So in his composition or arrangement of chorale-tunes,
Sebastian Bach followed the trend of independence, finally
emerging in homophony. A study of his chorale-tunes shows
very plainly the effect of his close association with the
organ in writing for and playing on it.

c. THE LARGER The average church-goer is familiar with WORKS OF BACH a few chorales written or arranged by Bach, in addition to the fugues and tocatas so frequently used

⁽¹⁾ Dickinson, op. cit., Chapter IX.

ni Jeal dustroquit edl. .comis onch sed non geb sid of que the situation for a student of choral music la the the counterpoint places for the organ, seen was perfunctions its mathod and hand in at they for samen votess. Its incitity as a writer of choral music came to him as a restice.

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"The Toundation of independence --- The adoption of these utterances of independence --- The adoption of these utterances of independent feeling into the little was a recognition on the part of authority of individual right. It was not a concession, it was the logal salance ledgement of a fundamental principle, "(1)

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In addition to the fogmes and togetse or frequently used

⁽¹⁾ Mohingon, op. clo., Caspier IX.

as preludes and postludes in modern services, but very few people realize that Bach was rather prolific in larger works for the choral group. He wrote one hundred and ninety-five cantatas and five Passions.

The cantata is now no longer an integral part of German worship. The length, from twenty minutes to one hour, has cut them out. Formerly, however, they were used in place of an anthem and consisted in a number of choruses, solos and arias. The many excellent things that have been said of Bach's organ compositions and chorales may be extended to include his cantatas. The influence of the Bach cantata on worship comes chiefly from the methodical way in which Bach constructed his work. In the first place, he chose the theme of a given occasion and used it as the prevailing thought of his cantata. Not only did he do this, but he went further and unified his work by repeating motifs and themes in different keys, or in different circumstances, in his cantata, and then, if he happened to be playing the organ for the rendition of one of his cantatas during a service, his improvisions, the musical matrix of the service, were clustered about the musical theme of the day, thus compelling the congregation to think again of the topic of the day and so enjoy a much more meaningful service.

To study the choruses in these cantatas would alone

people resize that Same rather prolific in larger people resize that Same rather prolific in larger acres for the choral group. He wrote one hundred and ninely-

man , two one of setunin winers soil , signed out . . qinere m Dies meed evad dady synict thet ears can edl .asire bee of Sonogora and It went home , stateme at an aspendance . Leofaum out Junet berejaule elew , solves out le xivinu thems of the day, thus compalling the congregation to

To study the enoruses in these cantatas would alone

take several talented musicians a few years if the task
were to be adequately performed, but it will be sufficient
to say that "he gave the cantata not only a striking
originality, but also an air of unmistakable fitness to
the character and special expression of the confession
which it served." (1) As for his solo parts, they are
such that even Handel can surpass them only in his rarest
moments.

Of Bach's Passions, five of them, we have two that are used today with any frequency: the St. John and the St. Matthew. The Passion was an extended cantata for Good Friday rendition, using the story of one of the Evangelists. This story was sung by a soloist, usually a tenor, who was interrupted occasionally by recitatives or arias giving the direct conversation of the characters, also by the chorus, introduced to elaborate upon a special theme.

In his St. Matthew Passion, Bach made extensive use of the chorale, using, in fact, that device to make the work a musical unity. The chorale to which "O Sacred Head now Wounded" is usually sung today is employed five times, different words and keys each time. The first use is early in the Passion when the theme "Acknowledge me thy keeper" is sung in the key of E, a bright confident

⁽¹⁾ Dickinson, op. cit., p. 301

take sovered talented misistens a few years if the test:
were to be adequately performed, out it will be sufficient
to any that the gave the cantate not only a stitule;
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In ide St. Notthew Passion, Each made extensive use of the wark the chorals, using that device to make the wark a musical makey. The energie to which " o Senred Tead and now wounded" is usually muns today is employed five times, north words and keys each time. The first use is thy different words and keys each time. The first use is thy carfly in the Passion when the thouse " Asymmissing we thy keeper" is sung in the way of E, a bright confident

⁽¹⁾ Dickingon, op, olf., p. 301

commandment very well set off by its vocal registration. After a recitative, there is a repetition of this chorale in the softer, more assuring key of E flat, with the words, " I will stay here beside thee". Here begins a series of three key changes, not apparent except through analysis. which demonstrate Bach's sense of the fitness of things, of the rising tide of emotion in the Passion Story, of the accurate and appreciative wedding of words with music. The next use of the chorale, of this particular theme, is the exhortation " Commit thy ways, O Pilgrim" in the higher key of D. There is, for the purposes of this discussion, a break for ten numbers --- choruses, other chorales, solos and recitatives --- and then this theme is reintroduced as the climax of the Passion, the " O Head all bruised and wounded" (our "O Sacred Head now wounded") in the key of F in which the melody keeps pace with the sentiment and deepest sorrow is presented as, perhaps, it should be by rich and glorious song which reaches the heights of the human voice. Finally, shortly before the close of the Passion, this chorale is repeated again in the plain, reflective key of C with the words " When I too am departing".

contendent very well set off by the vecel registration. in the softer, more resuring key of a figh, with the words, "I mil stey here beside tues". Here begins a series of three key changes, not erestont except through enelyties. .oleum dito abrow to anibbew avistorique bas eferuese The next use of the chorale, of this certificaler these, migher key of D. There is, for tos purposes of lais discussion, a break for ten numbers --- minruses, other of omed with rest the --- savitations but soles the total beights of the huner voles. Finally, shortly helong the "marttragob we

It is interesting to note in the use of this chorale that Bach followed the device recommended by authorities in worship today in his building up to a strong, high level of emotion and following it with an emotional "low". The text of the Passion demands this flow and ebb of emotional fervor, and Bach puts it into his music.

A study of the choruses in this masterpiece would involve even closer appreciation of the peculiar richness of Bach's talent although these are not as widely used as are the chorales. The opening and closing choruses, however, arranged for two choirs, show two things: Bach's expert development of polyphonic principles and the influence of his organ composition upon his vocal composition as shown especially by the fugual passages. These choruses, as are also his other choruses in this Passion, have that massive, intellectual quality which he picked out of German music and carried to an important place among the music styles of the Western world.

A thorough Protestant, Bach's outstanding choral work is fittingly his St. Matthew Passion, a piece used exclusively in Protestant circles except for an occasional concert rendition by Catholic choirs. Yet, in honor of his election as honorary composer to the court of Saxony, this

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ability remains by Catholic choirs. Yet, in homer of his
election as honorary composer to the court of Strony, this

composer wrote in the Roman Liturgy a mass for the King of Saxony, the "Mass in B Minor".

"So vast is it in scale, so majestiv in its movement, so elemental in the grandeur of its climaxes, that it may well be taken as the loftiest expression in tones of the prophetic faith of Christendom, unless Beethoven's Missa Solemnis may dispute the title. ---- The Greatest master of the sublime in choral music, Bach in this mass sounded all the depths of his unrivalled science and his imaginative energy." (1)

After the death of Bach church choirs gave way to choral societies; since then these units, as well as church choirs, have become enlarged under the influence of just such works as the Bach cantatas, the St, Matthew Passion, and the Mass in B minor. A summary of this master of organ and Protestant choral music is well stated by Dickinson:

"On the technical side he carried to the highest possible point the freer polyphony based on modern harmonic relations and the modern sectional forms which had taken the place of the old modal counterpoint. He united with it the Italian vocal monody (aria plus recitative) for the sake of more individual expression." (2)

⁽¹⁾ Dickinson, op. cit., p. 314
(2) Dickinson, The Study of the History of Music, pp. 119120

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⁽²⁾ Monthson, op. cit., p. 316 Ale of the Hatory of Tuelo, pp. 115-

- 4. Characteristic trends of Church Music in 1200 years.
- a. DEPARTURE FROM UNISON SINGING unison singing means the introduction unison singing means the introduction of part singing. The Gregorian chant, as we have seen, was melody and nothing else. (1) It is very questionable whether the Greek, Hebrew and Egyptian music which was the back ground of the Gregorian Chant included any idea but that of melody, whatever the number of instruments or voices employed. This fact cannot be proved, however, for not only are the ancient singers dead and gone without leaving us any notation of their songs, but the instruments which were used to accompany them have long since lost their tones and conjecture is the main stronghold of the investigator in this instance.

However, we do know that all voices, high and low, sang the same notes, or octaves of them, in the Gregorian music. Even when organum, faux bourdon and descant were introduced, (2) there was no thought that the singers taking these lines were singing something different: the cantus firmus was so strongly imbued in the minds of the singers that other notes, parallel or even diametrically opposed, seemed a part of the plainsong theme. But composers continued along this pathway of new melodic lines until polyphony was strongly launched.

⁽¹⁾ Cf. P. 15 (2) Cf. pp. 22-23

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Then came Palestrina --- master of pure polyphony --- and Bach --- equally a master of advanced polyphony, and the art of singing in contrapuntal style was at its peak. Each voice, i.e., soprano, alto, tenor and bass, had its own melody.

Near the close of Bach's career, homophonic music the beginnings of which may be noted in the works of Palestrina, Arcadelt, and in the Chorales of the Reformation movement, was coming into its own instrumentally and vocally. Today unison singing by a choir is limited to a very few occasions: old chants may be sometimes rendered in unison, in certain compositions, ancient and modern, the composer has resorted to unison writing in climactic passages, and for choirs composed of unskilled singers certain hymns have been arranged in anthem style permitting of easy choral rendition against an adequate organ or piano background. Except for these occasions, however, the usage of the present day has plainly marked the trend of the years since the induction of the Gregorian system: unison singing has given way to part singing, an institution which affords pleasing variety under proper performance but one to be criticised severely when a given choir has not the ability necessary for the undertaking.

trandally, and in the Unpraise of the Referration wavesent, was doming into its own instrumentally and vocally. Today violation and the day of the present day has plainty · FIGLISTS

b. GREATER CONCENTRA- Speaking strictly from an ecclesiasTION OF ATTENTION
ON THE CHOIR tical and a liturgical point of view,
one thing is meant by "attention" when the statement is made
that the last 1200 years has seen greater concentration of
attention on the choir: the attention referred to is that
of the ecclesiastics and writers of liturgies, not of the
congregation at all.

As far back as Gregory's day, possibly before, the congregation, which had formerly taken so large a part of the musical portion of the worship service, (1) was gradually cut out of its unofficial capacity as the choir of God. The congregation's part, as we have said, (2) was limited to a very few responses, and their hymns, introduced under Ambrose, were omitted. Hence the members of the congregation had no option but to pay more attention to the choir since that organization was taking the center of the stage, in affairs of music, most of the time.

The point, however, concerns the heads of the Roman Church, in the beginning, at least. That the Church Fathers

⁽¹⁾ Here the reference is to that celebrated letter of Pliny the Younger, describing how the Christians came together before daylight and sang hymns alternately to Christ. Cf. Dickinson, Music of the Western Church. P. 47
(2) Cf. P. 12

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one thing lamenat by "attention" when the statement is and that the lest 1200 years has seen greater concentration of that attention on the choir; the attention referred to is that of the esclosisation and writers of liturgles; not of the congregation at all.

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⁽¹⁾ Hard the reference is to that adlabeated letter of Pliny the Younger, describing how the Chalations cake together before devilent and sang hyrne elternately to Christ.

Of. Biolinson, music of the Testern Church. P. 47

should have written as vehehemently concerning the proper ways in which to sing would indicate that the choir had intruded itself upon the attention of the writers. That there should have been Schola Cantorum in Gregory's day and before indicates as plainly that Church authorities were saying, "If we must have music, let's have good music." Palestrina attended a choir school; Handel did likewise; Bach taught in one. By the time of the Second Polyphonic Period there were choral organizations outside of the church. training and the use of good music these groups began to exercise a profound influence upon local churches to the extent of practically forcing the organization of choirs. Congregations, it was noted in many places, sung badly --probably from lack of practice. The choir was a suitable substitute upon the scene, an intercessionary body, as it were, between the congregation and God.

In the United States today there are several large choir schools, such as the Westminster, the St. Olaf, and the Paulist, and many small choral groups, in churches and schools, whose productions continue to make church heads, and congregations alike, choir-conscious. It would seem that the choir has been in the limelight from the very beginning: receiving either harsh, but well-meant, criticism,

enfolosies ".olago book synd a tel .olaum eved form ev ti" extent of proceeding forcing the organization of choirs. Congregations, 't was noted in many places, sung badly --probably from lack of practice. The chair was a sultable il as , whood wiene igasecrating on , pages and hope admittedus

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or approval of the highest order. At present the trend is along the latter line. (1)

C. RECOGNITION OF THE Following upon this discussion, it

CHOIR AS AN INFLUENCE IN THE WORSHIP SERVICE

to state that because the choir has

been recognized as an influence upon worship, it, as an institution in the church, has assumed its present proportions and importance.

From a pragmatistic point of view, however, the point is thoroughly obvious. According to recent figures, the churches of the United States are spending thirty to fifty millions of dollars every year for music. (1) Allowing a ninety percent discount to conform with the most cynical of opinions in this matter, there must be somewhere in the vicinity of four millions of dollars spent each year upon choirs, covering such items as solo talent, music, robes, and directorship. Even if this amount (which is probably greater than suggested here) is spread out over thousands of churches, the faith of "John Public" --- who pays these bills --- in the efficacy of the choir in a situation where aids to worship are carefully selected is obvious. And so the pragmatist has a question to raise: "Is this vast amount

⁽¹⁾ After Prof. H. Augustine Smith, of Boston University, had taken his finely trained Choral Art Society to the Newton Highlands Congregational Church for a concert, the people there became so interested in the possibilities of such a group within their own church that they

or approval of the highest order. At present the trend is slone the latter line. (1)

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been recognized as an influence upon worship, it, as an institution in the church, has assumed its present proportions and importance.

From a prequently obvious. According to recould figures, the sharoughly obvious. According to recould figures, the charces of the United States are spending figures, the charces of the United States are spending figures, the chartest of the College of the College of States are spended. (1) Allowing a chartery for much (1) Allowing a chartery for much to continue the most cymical of opinions in this matter, there much be semawhere in the choirs, covering such liters as solo telent, musto, robes, and direct mainly. Even if this should (smish is probably erest of them suggested here) is spend out ever thousands of chartes of the chair over thousands of the present of the chair of the chair in a situation where the presents are carefully selected is obvious. And set the presentic has a question to relate is obvious. And set the presentic has a question to relate is obvious. And set the presentic has a question to relate is obvious. And set the presentic has a question to relate is obvious. And set the presentic has a question to relate is obvious.

⁽¹⁾ After Prof. H. Augustine Brita, of Heater Voiversity, and tales bad to the bad tales bearing trained Chertal Art Scotety to the Heater Highlands Congregational Church for a compact, the people there became so interested in the population to the professor at this took olures that they

of money, coming from hard-headed business and professional men, as well as laborers and house-keepers, pledged to an organization which has no value for the furtherance of public worship?"

And there is the Roman Church to consider. In the pages of history there is much recorded concerning the attitude of Rome on church music. As late as 1904 the reigning Pope published abread an encyclical commanding certain drastic changed in music usages in the Roman Catholic Church --- changes which were, after all, reversions to Gregorian custom. Can the Roman Church take the attitude it does, demand certain standards of purity, impersonality, and adherence to the liturgy, and still permit the organization and existence of so many well-trained choirs as are under its supervision unless these choral units satisfy the searching standards set up by the Holy See? Father Finn, noted conductor of the Paulist Choir of New York City, has as his major task in life, research in and practice of the best he can find in choral music.

The Quakers alone, as a group, would dispute this point; but the Quakers employ neither organ nor sermon in their wor-

have organized a choir.
(1) Figures given by Prof. H. Augustine Smith, Boston University, in his lectures on the Fine Arts in Religion, February, 1933.

of maney, coming from ingrd-weeded buniness and professional men, se well as laborers and house-keepers, pledged to an argustantion which has no value for the furthermore of public versido?"

And there is the Rowen Cinurch to compider. In the pages of history there is such recorded concerning the activity there is such recorded concerning the seign-bland of Rome on Church whise an encyclical commending certain drastic changed in muchs usages in the Roman Opticals Church cased of the winds were, after all, reversions to disportant customs. Open the Roman Church teas the attitude it does, demand certain etendends of purity, imperconsisty, and addressed to the litting, and attil permit the organisation and statement of an many soil-trained choirs as one under the standards set up by the Holy deef Tather Finn, noted ingler task in lite, recogned to and practice of the best in the contral man and practice of the best in lite, recogned in and practice of the best in lite, recogned in and practice of the best in lite, recogned in and practice of the best in

The quakers alone, so a group, would dispute this points out to the customs and the customs and the customs are serious in that

have organized a choir.
(1) Figures given by Frof. H. Augustine Salth, Hoston University, in his lectures on the Fine Arts in Heligion, Fabru-

ship. Those local churches in which vocal talent does not abound or where the light of present usages has not shone, too, are apt to question the value of a choir as an influence upon church worship. But it is safe to state, as logical theory if not as fact, that wherever the best in choral work has been offered, and in spite of the most severe criticism, the choir's influence upon certain psychological and aesthetic factors of human beings, later to be discussed, is recognized, and, furthermore, that this recognition is the result of a long and gradual evolution of ecclesiastical and lay thinking.

d. ATTEMPT TO LIMIT
EXTENT OF PERFORMANCE OF THE CHOIR
IN THE ROMAN SERVICE

The decree of Pope Pius X, promulgated in 1904 and previously referred to, (1) is suggestive of the

restraining attitude of the Roman Church in regard to music and choral groups in her midst.

"The most important requirements are that boys shall take the place of women in the choirs, that the Gregorian chant shall be restored to the highest place of honor in the liturgic services, and that the Palestrina style shall be considered the standard toward which the music of the choir shall strive to conform. The latterinjunction aims at the suppression of all music whose style is suggestive of

⁽¹⁾ Cf. P. 46

abound or where the light of present usages has not shone, abound or where the light of present usages has not shone, and infintoo, are apt to question the value of a choir as an infinance upon courch worship. But it is eafs to state, as logiend theory if hot as fact, that wherever the best in chorsel
work has been offered, and in spite of the soat sovere entitcien, the choir's influence upon certain paychological and
assthetic factors of human beings, later to be discussed, is
reached, and, furthermore, that this reconstints is the
reached of a long and gradual evolution of scolesiastical and
lay thinking.

d. ATTEMET TO LIMIT
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RANGE OF THE CHOIS
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⁽¹⁾ Of. P. 46

the concert and the theatre. Of these requirements the first is the only one that presents serious practical difficulties. The emp hasis placed upon the Gregorian chant and the chaste, subdued style of the Palestrina epoch simply conforms to those traditions that must always be held valid in worship music." (1)

The first of these restrictions is indeed a difficulty. While there is a defence of boys as singers, for themselves, as a substitution for women's voices boys' voices are pale indeed. The significance of this command readily corroborates the tendency of 1200 years to make the Roman choir an influence of less importance: a choir of boys and men is not meanly in the demand that a good mixed choir would be.

As for the second point, while the Roman Church has not actually said that a choir must sing less often, it has made sure that on the occasions in a service when the choir does sing it renders numbers whose brevity is sufficient to prevent extraordinary attention from the congregation to the choir. As compared with modern anthems and musicals ettings of the ordinary of the mass, the Gregorian and Palestrinian types of setting are very short. The choir, therefore, which is compelled to limit itself to the compositions of these two-schools, will necessarily utilize much less time in a service (1) Dickinson. The Study of the History of Music, P. 49

the concept one that presents and the requirement that the first of the control o

The time of less a character to an alternative and the translation, as a substitution for women's voteen bogs' roless are the sale as a substitution for women's voteen bogs' roless are taken bogs' roless are the time at a time as and a time to another as infile-sale of less importances a choir of bays and aken in not mean-ty to the desiral time a choir of bays and aken in not mean-ty to the desiral time a role manual of the sale and aken to not the translation.

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than one which has free choice of modern music.

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Development along these lines has brought us to the point where, in the light of these trends, we may the more intelligently discuss the church music of today.

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Development along these lines has brought us to the point Where, in the light of these trunds, we may the worm intelligently discuss the course world of today.

- II. Choral Music as it is today in these Services:
 - 1. The Liturgy of St. John Chrysostom (Eastern)
- a. NO INSTRUMENTS The only way to study the use of A CAPELLA SINGING choral music in the service of the Eastern Church is to attend such a service or to secure information from one who has had this experience. The very best biography of St. John Chrysostom (1) does not give the liturgy of that saint at all, to say nothing of giving any hint as to musical usages in his liturgy.

 From J. J. Curwen the statement comes that the Greek Church in London in his time invariably used unaccompanied singing. (2)

So the outstanding feature of Eastern Choral music seems to be the fact that no instruments are used and that, in the natural course of events, the singing is unaccompanied. The results of this will be considered later; at present it will be interesting to observe the occasions when music is used in this service.

According to an outstanding authority on the Eastern Service, choirs are indicated for service in the following instances:

1. responses to priest or deacon

a. Litany --- Lord have mercy

(2) J.J.Curwen, Studies in Worship Music, Chapter on Music in the Eastern Church

⁽¹⁾ W.R.W. Stevens, "The Life and Times of St. Chrysostom", accounted best by Prof. Edwin P. Booth, professor of Church History, Boston University

II. diored state as it is noday in there dervices: (aretern)

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According to an autotanding authority on the Eastern Service, enoire are indicated for cervice in the following instances:

I, responses to priest or descon

(2) J.J. Correct, Studies in Torento Maste, Castor on Busic

^{(1) 7.5.7.} Stevens, "The Life and Times of St. Shrymostan", accounted best by Frof. Havin P. Boots, professor of Course History, Boston University

- b. Alleluia
- c. Amen
- 2. Hymns
- 3. Antiphonal presentation of certain hymns (1)
 The outline suggests that in a three hour service, such as is by no means uncommon in the Eastern Church, Greek or Russian, (2) there are many occasions for a choir to sing. Perhaps this is the fact to remember: that in the Eastern service an a capella choir does a great deal of singing.
- shows a great number of pieces written in five, six, seven, eight and nine parts. Invariably there is a very low pass part included among these in which the singer goes below the range of the ordinary bass voice to the extent of half an octave, or, in some cases, a whole octave. In a capella singing, this ultra-low bass part supplies something in the nature of a pedal-point against the moving parts above.

Combined with this, or contrasted to it, there are high soprano parts, so that there is brilliancy against resonance.

Taken from The Russian Service Book
 From lectures in The Fine Arts in Religion by Prof. H. Augustine Smith, April, 1931.

atulokia d

c. Amen

2. Symna

3. Antiphonal presentation of certain nyann (1)

The outline suggests that in a three hour service, such

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or mession, (2) there are many occasions for a choir to

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some cames, a whole octave. In a capella singing, this
ultim-low base part supplies something in the nature of a
padal-point squinkt the noving parts above.

designed with this, or contrasted to it, there are high accounted parts, so that there is bril landy against resonance.

⁽¹⁾ Taken from The Alasian Maryles Dook (2) From Lestures in The Tips Arts in Religion by Prof.

This point, too, is worth remembering: that the average a capella choir in an Eastern Service is no shallow or sickly affair.

2. The Roman Catholic Mass

a. USE OF ORGAN In addition to the things that have already been said here about music and the Roman Church, there is a very definite attitude on the use of the organ to be considered. The placement of organs in Catholic Churches is revealing. In the average small church the organ is in a balcony at the back of the church. In the larger cathedrals, the main organ is in the same place and a smaller organ is placed in the chancel end for the use of the chancel choir. So it would appear that the first requirement of the organ in the Roman service is to support the singing of the choir.

The following statements show in what ways the use of the organ is limited:

"It is understood that the organ, as an individual instrument, is also admitted in sacred functions. With its own music, it can fill in the time left over by the singing of the officers and choir, provided that the organist plays music in keeping with the spirit of the august mysteries that take place in the sanctuary. In-

This point, too, is worth rememberings that the sverage a capalla choir in an Sastern Dervice is no shallow or stoir.

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e. Use of occasi in addition to the things that have already been said here about music and the Homen Church, there is a very definite stitiude on the use of the organ to be considered. The placement of organs is Catholic Churches is revealing. In the average small church the organ is larger in a balcouy of the back of the church. In the larger catholic capacitation organ is placed in the came place and a smaller organ is placed in the chancel and for the use of the charteness of the organ in the use of the charteness of the organ is placed in the chancel and for the use of the charteness of the organ in the homen service is to support the single of the organ in the Homen service is to support

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"It is understood that the organ, as an individual instituent, is also admitted in macra functions. The interpretation of the can fill in the time left over by the singles of the office and choir, provided that the organism with the spirit of the suguet systemies that take place in the sanctuary. In-

deed, it is obvious that purely organ composition should bear also the characteristics of true church music. "(1) Not only does the organ accompany the choir, but it is related to that group as an instrument for keeping in the mind of the congregation the music, and therefore the text, just sung by the choir. Further than that, the organ is limited by Church authorities in the same way, by the same standards, that choral music is limited.

In contrast to services which permit of flashy organ selections the Roman Service seems very severe at this point. Comparing organists in Catholic Churches with those in Protestant churches the latter, with ample opportunity for displaying the powers of their instruments and themselves, stand out.

b. GREATER VARIATIONS With the practical exclusion of IN PRIESTLY CHANTS modern musiv in the Roman Service,

it would seem presumptuous to claim that these days see greater variations in the priestly chants. One dominant factor in this situation is the training accorded to priests of today. Gregory's eight modes are a potential basis for innumerable compositions of melody. All of these melodies

(1) L.P.Manzetti, Church Music and Catholic Liturgy

bluers relative or the purely organ composition about the control cole of the cole read to the cole respective or the cole of the cole of

In comparing the House which per it of theshy organ selections the House Service comparing organists in Catachia Saureires with those is frequently of the apple opportunity in Protestant churches the latter, with ample opportunity for displaying the powers of their instruments and then-selves, stand out.

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to today. Oregonia to the priestly cheek there days see greater verificions in the priestly cheeks. One decident after the priestly cheeks. One decident to priestly the the thin the days of today. Oregonia a electrical and the line of the compositions of melodies. The colon of melodies and the colon of the colon. The cheek melodies

are acceptable to the Church. If, therefore, in this day the priests are receiving training in a large number of these chants, the part of the priest, speaking from a musical standpoint, is varied by so much.

But the Gregorian contribution is not the only source of the priest's musical share of the liturgy:

"The Church has always recognized and favored the progress of the arts, admitting to the service of worship everything good and beautiful discovered by genius in the course of ages, always, however, with due regard to liturgical laws. Consequently modern music is also admitted in the Church, since it too furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of liturgical functions." (1)

Modern music, limited, as all music and performance of music is limited by ecclesiastical standards, is not cast out of the Roman Service. Any modern writer who develops music of the Gregorian style or the Palestrina style, or who, in observance of modern principles in writing, manages to produce a piece of music temperate, grave, melodic, intellectual and peaceful, may see his work used and approved by the Church. This, then is another source of the

⁽¹⁾ Excerpt from the Motu Proprio of Leo X, 1904

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priestly chant.

The natural conclusion, borne out by comparison of the Roman Service, ancient and modern, is that the priest of today had a wider choice of musical settings for his chants. Along with this fact the effort is being made, increasingly, to aid priests by vocal culture in order that coherence and accuracy may be apparent where flowery skill and individuality are not permitted. The Roman communicant today experiences better music in the mass because the Church has become conscious of the need of the worshippers for an adequate musical expression of their inspirations, their trust, and their hopes.

- 3. The Common Service Book of the Lutheran Church
- a. ELABORATION OF CONGREGATIONAL SINGING at the outset a bit of the historical background of the Lutheran Liturgy. The criticism has been made that the Lutheran Liturgy is merely a remnant of Roman Catholicism, but there are those (1) who strongly point to the fact that the component parts of the service, that is, Psalms and other portions of Scripture, were in use before the formation of the Church of Rome and that, consequently, those parts today ante-date the Roman

⁽¹⁾ i.e., Mellby and Christiansen, introduction to The Collects of the Lutheran Church Service.

the state of the s A PROPERTY OF THE PARTY OF THE by the state of a face the behalf of the chart of the property Control of the Contro

service rather than follow it implicitly in any direction whatever.

The important thing resulting from this cursory glimpse of the subject is that the style of music, as strictly related to the Lutheran servuce plan, is of the old style of chanting --- the plainsong. Here we step back still further into history and observe with other commentators that we cannot accurately place the origin of this style of music: it may have been Hebraic, Egyptian or Greek, or, closer to the mark, a blending of these three. Here the Lutherans, as the Catholics have done, have clung to plainsong because it allows for the more complete subjugation of music to scriptural text, a necessary factor in a liturgy which is based entirely on the Holy Bible. Of chanting there is little to be said in explanation except that 1t is intelligent reading on given tones without the restraining influence of specified lengths of notes. As far as expression goes, little possible with a congregation, the Lutheran choir attempts slight shading both in volume and in tempo. Primarily, however, the aim is the abandonment of art pretenses in favor of clear expression of the sacred words and thoughts.

It is suggested that history and aesthetics combine in

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aspella growing shif mort galfluser golds instrugal and of chanting --- the plaincone. Here we step back of of music; it may have been Mobrate, Egyptian or Breek, or, intherena, as the Catholica bays duns, heve clung to walteneds to sale of your and no gierline beand of doling in Loope, wit at ale end , wovered , timesiti . open at words and thoughts.

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forbidding organ accompaniment for the plainsong. The Roman Church allowed it only if and when the accompanist was skilled at this particular sort of playing. Our best conclusion from this suggestion is that the Lutheran choir must, perforce, be better trained in its chanting than an Anglican choir, for example, in order to attain the same effect. It follows logically, if this conclusion is correct, that the Lutheran choir will be better equipped for the undertaking of an a capella production of anthems than choirs of other faiths. (From the fame of certain Lutheran choirs, especially the St. Olaf Ghoir, and the difficulty of the a capella arrangements published by Lutheran publishing houses, the final statement seems replete with truth.)

In view of the excellence of the Lutheran Choir, brought about by the peculiar demands of chanting, congregational chanting is limited to a minimum. For this there is adequate justification: the average congregation can hardly be said to possess a unity sufficient to guarantee the faithful and accurate rendering of a chant as the good of the liturgy would require. But Martin Luther began his reform with the idea of giving religion, and its manifestation in services of worship, back to the people. Lutheran hymn-writers, Paul Gerhardt in particular, have

formed deling organ accompanies for the plainesse. The some Church ellowed it only if and when the accompaniet was skilled at this particular eart of playing, are best openiusion from this suggestion is that the lutheran choir must, partorus, be better ireined in its sanding than an inglican choir, for example, in order to attain the name of test. It follows logically, if this conclusion is correct, that the lutheran choir will be better equipped for the undertaining of an a capella or shorten of anthena than their of the same holis, as expedient in the face of certain than noirs of other faiths. (From the Igne of certain lutheran shorte, expedient the St. Olef dheir, and the lutheran publishing houses, the final statement comes relationeran publishing houses, the final statement comes re-

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good of the litural would require. But result inter began his refere with the idea of giving religion, and its
mentionistion in services of werehip, back to the particular, have
lauthered symm-writers, Faul Cordardt in particular, have

written thousands, hundreds of thousands, of hymns. The Lutheran congregation sings hymns in greater quantities and with a more sincere determination and pleasing effect than any other congregation of differing faith and custom.

Indeed, after a stranger has become accustomed to the liturgy of the Lutheran Church, the outstanding feature of the service will be this same element of congregational singing. (1)

b. THE PRESENCE OF A MUSICAL MATRIX Collects of the Lutheran Church, as presented in one book, (2) show merely a prayer for each holy day set to a plainchant. The words may be in English or a colloquial tongue instead of Latin. There is the usual plainsong characteristic of breath lines instead of measure lines. The outstanding feature of this part of the service is that the collect thus sung, or chanted, to be specific, provides a musical matrix, a welding together of two other parts of the service which may, or may not, be musical. From the point of view of worship this is a valuable asset because it commands interest and attention of the congregation to a greater extent, perhaps, than when a prayer is merely read. And from the point of view of coordination of forces within a

⁽¹⁾ Impressions obtained from visiting Lutheran Churches (2) Mellby and Christiansen, op. cit.

witten the anticome along the erected of contition and inthorms congregation single hydre in greater confiction and placeting offers then with a nore almost described in and placeting offer then confirm of the color of the first and confirm the first and confirm the first and confirm feature of the color of the colo

h. THE INTERNAL OF A MUSICAL MATRIX Collects of the planters Church, as presented in one book, (2) show merely luthered in one book, (2) show merely luthered for each holy day set to a platnoment. The mords are prepared for each holy day set to a platnoment. The mords may be in English or a collected bongue instead of Latin. There is the usual plainteness and the part of the service of the service of the service is the collect thus sums, or change to be apadific, provides a maineal matrix, a distribute to be apadific, provides a maineal matrix, a walding together of two other parts of the service water way, or may not, be musical. From the point of view of toward in the service water account that is a valuable sate because it commends in account to a that the commends in the service when a prepared to the others, and extent, perhaps, than when a prepar is morely read, and extent, perhaps, than when a prepar is morely read, and extent of view of coordination of forces within a

⁽¹⁾ Ingressions obtained from visiting incheros universes

given church, this musical jointing, so to speak, has worth because it demands that pastor and organist work in closer contact with each other than is obviously the case in many of our other churches.

A skeleton outline of the order of service (1) will show the closeness of music to worship and the influence of the one upon the other in preparing the congregation for the various parts of the liturgy.

Prelude --- while the Minister approaches the Altar

- 1. The opening prayer --- read
- 2. The Hymn --- congregational
- 3a. The Confession of Sin --- responsive between
 Minister and Congregation; not sung
 - 3b. The Kyrie --- sung by congregation
 - 3c. The Absolution --- read by Minister
 - 4. The Gloria --- chanted by Minister and congregation
- 5. The Collect for the day (2) --- Minister
 - 6. The Epistle, or Lesson --- read by the Minister
 - 7. Hymn
 - 8. The Gospel --- Announcement by Minister; confession of faith by congregation; reading of Gospel by Minister; congregational musical response.

⁽¹⁾ Dahle and Casper, The Liturgical Service of the Lutheran Church

⁽²⁾ Cf. P. 55

given enursh, this musical jointing, so to apport, here worth because it demands that paster and organist work in aless contact with each other than is confounty the cess in many of our other churches.

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- I. The opening prayer --- read
- 2. The Hym --- congregational
- Ja. The Confedence of the --- responsive between
 - 30. The Nyrde --- more by description
 - 30. The Absolution --- read by Winister
- nelsayorgane has assain! wd besnado --- abacio ent .4
 - 5. The collect for the day (2) --- distancer
 - Tesothal add yd Daeu --- Poseni to ,olisiqu adT .d
 - 7. arm
- 8. The toping --- Announcement by Tinistery confession of falth by congregation; reading of Compcl. by Italians of Compcl. by Congregations and Congregation of Compcl.

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⁽²⁾ Of. F. 35

- 9. Confession of faith --- Apostles' Creed
- 10. Hymn
- 11. Sermon
- 12. Hymn --- followed by anthem, offering, baptism, etc.
- 13a. The Collect of the Word --- Musical response
 between Minister and People and then chanted
 prayer by the Minister
- 14. Benediction --- same proceedure as in 13a.
- 15. Closing Hymn
- In this service are five hymns and five places, more are optional, where chants are sung. Where we read "congregational" it is remembered that the choir leads, or, in some cases, takes the place of the congregation. However, the point is plain enough that in the Lutheran service there is a strong musical matrix unsurpassed in any other service and equalled only by the Roman. (1)

⁽¹⁾ And then the Roman service approximates the Lutheran service only when the mass is sung.

9. Confession of faith --- Apostion' uread

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morreu .ff

12. The College of the Tord --- Trained response

Decrees Statuter and People and then charted

regain by the lill ster

14. benediction --- as a proceedure as in 13s.

15. closing igun

16. closing Prayer --- read by the Einister
In bild carries are five hymne and five places, note are
optional, where cleants are many. Where we read "a myreat gational" it is repembered that the choir loads, or, in
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the point is plain enough that is the littleres courtes
the point is plain enough that is the littleres courtes
there is a strong consider metalx amourpeneed in any colors
correct or and equalled only by the forces. (1)

⁽¹⁾ And then the Moren service approximates his intheren

4. The Anglican Book of Common Prayer

a. RELATIVE IMPORTANCES "From the earliest times OF SPEAKING AND SINGING Art, in some form or another,

has been intimately associated with Public Worship. This association is perfectly natural, for on the one hand the very idea of Worship presupposes the giving of our best: and, on the other hand, the appeal of Art to the emotions is found to be one of the most powerful aids to devotion." (1) This is but the conclusion of one man, and yet it is, consciously or unconsciously, the conclusion to which men of all faiths must. psychologically figuring, arrive. It is not presumptuous to hold this statement to the fore while Anglican music is being discussed; this statement could be mentioned time and time again in the discussion of any worship music --- the opening quotation is designed to have the same effect in its use. If we say this of Art, we may justly include the branch called Music. We say it with despest justice since Western Music. in the modern sense, grew up in the Church, shaped the direction of the worship and was shaped by it.

A profound debt to Palestrina on the part of church music, Anglican or any other kind, is recognized by all

⁽¹⁾ Nicholson, Church Music, p. 1

4. The Anglican Hook of Common Proyer

BEDKATHOUT INFORTANCES Art, in some form or another, ator .qidarow cildur nite basaincesa ylaten int need sed association to perfectly natural, for on the one hand the and fone other band, the ameed of Art to the emotions (1) " nollowed of abis lutrowed face and to one of of bouch at This is but the queckunion of one man, and yet it, of all faiths must, psychologically figuring, arrive, It while Angileen music to being discussed; this statement benglash at colusion guinego onl --- olam giderow you to to have the some effect in its we may take of Art, we may juntily include the branch called lande. We any it with depose the los some solies, tranged dil it was wodern sense, grew up in the Church, shaped the direction

A profound debt to Felestrine on the part of church music, Anglican or any other kind, is recognised by all

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⁽¹⁾ Babalcon, Common mosle, p. I.

said that sacred music <u>must</u> differ from secular music.

And so Mr. Nicholson, organist at Westminster Abbey,
surely a reliable exponent of Anglican Music, feels that
organ or vocal music of the church should be suitable --should maintain an identity of its own apart from sacred
music. Moreover, music must be something more than an
attraction --- something to get people into the church;
it must give them something while they are there. Musicians
may enjoy the performance of music, but in the church
there is something more than simple gratification of the
ear and intellect through music --- the artist, be he
vocalist or organist, must set his personality at nought
in the face of the congregational and liturgical good.

In regard to the specific music for a specific church and service there are certain injunctions to follow, says Mr. Nicholson. First, according to the usage of the Book of Common Prayer, no music is necessary. In other words, an Anglican service without one note of music played or sung would be perfectly correct. (Any musical elaboration of the service would seem, therefore, to be a personal or congregational choice rather than an authorized direction.) The second rule is that no choir or organist should be asked to perform a given piece of music when ability to do

aved on accouling side to caucoud . ensioned bolbuts . Dinum Talupes mort wells daily nieum bettes fant bine and so ur. Mabolass, organist at vertainater Alley, manic. Moreover, music must be accepted as tore time on : define this will alove the of anishmon --- no line title the must give them something wille tooy are thorn, musicions ear and intelleget through music --- the artist, be us to the face of the compregntance and littered on the ir, Michelson, First, according to the veste of the Book of Common linyer, no evels in negative. In other words, molfriposic inclaim you) apparent closetred of bluer mine of the service would seen, therefore, to be a puriousl or (no Westis Desiredius na made temier eainde fancidagerence

language, that the Anglican Church stands for correctness, polish, good musical execution: nothing ought to be allowed which may not be done well. And a further rule or statement in regard to the choir may be that the primary purpose of the choir is to lead in congregational singing and responses. The logical conclusion from this is that the service in the Anglican Church is effective whether or not the choir performs complex and flowery musical compositions.

In the Anglican Church the clergy may or may not sing or chant; the determinant ought to be their ability in the matter. If a priest insists on musical rendering of certain parts of the service, he should be trained. This immediately suggests the many churches where clergymen are not trained. The sound is so familiar as to be a part of the general effect of the ritual, and there is almost a solemnity in the sound of a poor musician's trying to sing a solo in church.

The discussion thus far reflects a positive interest in music on the part of authorities and communicants of the Anglican Church. Examining the Book of Common Prayer, it is found that in the Morning Service there are five language, that the Anglican Church stands for corrections, language, that the Anglican Church stands for corrections, polish, good busted execution; nothing ought to be allowed polish, and a further rule or state—which may not be done well. And a further rule or state—went in regard to the chair may be that the primary purposes of the choir is to lead to congregational singing and reagoness. The legical conclusion from this is affective whatler or action only the effective whatler or action chair performs complex and flowery augless compensations.

In the inglican Church the clergy may or may not sing or chent; the determinent ought to be their ability in the nection of chent; if a pricet inside on musical rendering of certain tain parts of the service, he should be trained. This many churches whore clergysen instance is not treined. The sound is no familiar as to be a part of the general effect of the ritual, and there is along to alog a solution of the sound of a poor mostelan's trying to alog a solo in church.

The discussion thus for reflects a positive interest in in music on the part of sutnortities and communicants of the Anglican Church. Examining the Book of Common Prayer, it is found that in the Borning Service there are five

opportunities for singing in the Prayer section alone.

Any conclusion as to the relation of speaking and singing, then, must rest upon the employment of a choir. If there be a choir in an Anglican Church, the services will have enough music to season and control the long speaking portions. On the other hand, if there is no choir, it is possible for the service to start, progress and terminate without the singing of one single note.

b. SCHOOL OF According to certain Anglican thinking, WRITERS the music of Gregory is hardly to be distinguished as church music. Palestrina was one of the early examples of pure choral writing for the church, not to mention for secular affairs. At the end of the sixteenth and seventeenth centuries an English School had developed with Purcell as chief luminary, leaving a place to be filled by none less than Bach and the illustrious Handel. Finally, in the nineteenth century came Thomas Atwood, pupil of Mozart and reactionary against the Handelian style. Stainer and Barnby rose later and took the best that Spohr and Gounod offered and incorporated it into a national style which apparently has the stamp of approval from the Anglican Church. All of this means that Plainsong is thrown out except in those "high" churches where the

AR STOREST STORE AS SUBSTITUTE OF THE SECOND STORES period the base of the contract was a large time of there with the sent was an interest to be the all the an interest to - Luci inp - Prices odd set matches Inche mar a madenne

Roman Catholic Mass with its music is used exclusively;
from the sixteenth century onward the search is for a
typical English style of music for use in Anglican Churches -and that statement, incidentally, applies to the Episcopal
churches of America as well as those in England.

The existence of this exclusive style has grown out of the demand for suitable musical settings for the texts used in the liturgies of this individual denomination. Bred out of the physical and spiritual characteristics of a nation, this music contributes a definite air of national and ecclesiastical certainty. It is said that the Roman Catholic can worship in any Roman church and feel at home. The testimony of English communicants of the Anglican Church is that they can do the same thing here in America. Beyond reasonable question one of the universalizing factors of the Anglican service is this use of music by writers of the English School.

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5. The Non-liturgic church and its worship

a. THE PREDMINANCE OF SPEAKING

service and usages in the non-liturgic church is bound to be futile: scarcely two non-liturgic churches agree, even within one denomination, upon inclusion of liturgical material or upon the use of instrumental or choral music. (1) In denominations where the individual pastor has authority to set the forms of worship, one finds one man attempting to use elaborate ritual, the significance of which, to say nothing of the origin, his congregation may not understand. Another man may thoroughly abhor ritual of any sort and so rule it out of the services he constructs oblivious to the fact that a majority of his congregation would receive great benefit from judicious use of the more simple of the liturgies.

The plan of architecture in our early colonial churches, however, indicates the prevailing practice among non-liturgic churches: the pulpit's place in the center of the front of the church is symbolic of the minister's determination to make his sermon the main item, the agent of final conviction, in the worship service. The statement

⁽¹⁾ My authority for this statement is my experience as a church singer over a period of seventeen years during which time I have observed the services of five non-liturgic denominations.

5. The non-liferest o church and its vorable

or state the service and usages in the non-liturgic

convents in bound to be intiled searcely two non-litingle controlled agree, even within one denomination, upon instructed controlled to the control of upon the use of instructed the control of the cont

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Treat of the course is expected of the minister's date:

The total conviction to the series the main item, the expect of

Timel conviction, in the worship service. The statement

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of this pastoral determination to have speaking dominate in the worship was made to the writer very recently:

"The sermon is the main part of the service; the pulpit, therefore, is correctly placed where the attention of all will be upon it." (1)

The natural result of such reasoning upon the music in a non-liturgic church is that the music is limited --frequently in a most drastic manner. It is close to the truth. is generalizations must be made, to say that the average non-liturgic service insludes two or three hymns, one or two anthems, no chants, and an organ prelude and postlude to which little, if any, attention is paid. basis of actual time, music, in such a situation, occupies a bare quarter of the total time of the service: threequarters of the time, or more, the congregation listens to the speaking of the minister, when not engaged in responsive readings. If this estimate seems unfair, one may still point to an order of service including rather more liturgic material than is usual in the non-liturgic church, which service of eighty minutes' duration allows but thirtyone minutes, at the most generous extreme, for music, both choral and instrumental. (2)

(2) Cf. The Organization and Administration of Choirs, by Smith and Maxwell, p. 11

⁽¹⁾ Dr. Andrew Richards, pastor of Second Congregational Church in Dorchester, Mass., former pastor of Presbyterian Church in Harlem, N.Y.

of this pastered determination to have spearing dominate in the volume very recently:

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⁽¹⁾ Or. Antres Director, partor of Second Cangragational Church is Dornhestor, Case, former major of President Cartes Car

⁽²⁾ of rea organisation and Administration of Choire, by

6. Present Day Trends in Choral Music

a. RUSSIAN In listing church music of high stan(A CAPELLA) dards, Dr. Archibald T. Davison mentions

composers heretofors set down as contributors to his list and then says,

"--- and last, but decidedly not least, the church music of later Russian composers, as Gretchaninoff, Rachmaninoff, Kastalsky, and Tschaikowsky --- music which compares favorably with the best church music of any period." (1)

To revert to a humorously syllogistic statement concerning things of Harvard origin, the compositions of these Russians are not good because Dr. Davison has mentioned them: they are mentioned by him because they are good. In the same way, choirs of the better order do not honor these composers by singing their music: there is real choral distinction to be attained through the singing of good Russian music.

An a capella performance demands carefully trained choirs composed of individuals whose knowledge of musicianship must be above average. Such choirs, increasing in number in the present day, are looking for more exacting

⁽¹⁾ Archibald T. Davison, Protestant Church Music in America, p. 42

6. Fresent Day Trends in Choral Masic

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⁽¹⁾ Archibald T. Davison, Protestant Church Huele in

music than is usually sung in the churches today. The field of Russian Church Music affords excellent opportunity for these choral groups to choose pieces of music suited to their liking, their ability, and the congregations before which they sing.

b. PALESTRINA SCHOOL In the same way compositions of the Palestrina School are coming into more general use as this music is originally intended to be sung a capella. Choir directors are discovering that the pure and natural melodies of the early polyphonic period are more easily mastered by their choirs than the harsh and intricate harmonies of the modern and ultra-modern homophonic schools.

In churches where the Latin text, with its theologically antagonizing content, is abhorred, translations and alterations are correcting the difficulty. It is better to present good music, impaired slightly as it may be by these textual changes, than to use music supplied with the most suitable text --- music which can hardly be called musical.(1)

c. ANGLICAN CHANT As yet there is no evidence that the AND ANTHEM

Anglican Chant is finding use elsewhere than in the Anglican Church. The non-liturgic churches

(1) Davison, op. cit., p. 37

music than is usually suns in the controlled today. The field of Russian Church Music affords excellent opportunity for these chors groups to choose pieces of susta nuited to their liking, their ability, and the congregations before which they sing.

D. PALESTRIMA SCHOOL IN the same way compositions of the releastring School are coming into more general was as this muste to strain and the sung a compella. Choir directors are discovering that the pure and natural melodies of the early polyphonic paried are more easily mastered by their choirs than the barsh and intricate harmonics of the modern and ultra-madern noresponds.

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⁽I) witten, up, oit., p. 37

from experience only, I would say that in those nonliturgic churches where chants are used at all, the trend is all in favor of the Anglican: the Gregorian almost never appears.

Anglican anthems, on the other hand, are being used very widely. They are popular with the small church choir because performance of them is more simple than in the case of more modern anthems (1) rather than because their musical excellence is striking. As a general rule, however, the Anglican anthem does not appear as frequently in the repertoire of the first class choir as do compositions of the Russian or Palestrina schools.

d. BACH AND OTHER GERMAN CHORALES

German chorale, it seems to be used

today almost exclusively as a contrast between two differing types of music, or in specific contrast to one type. (2)

In the case of music of the Palestrina school, the German
Chorale gives a more active mood, consonant with the development in polyphony it typifies. In the other extreme,

⁽¹⁾ In speaking of Anglican anthems I refer to those of the sixteenth to the nineteenth centuries.

⁽²⁾ i.e., the Good Friday afternoon program of the choir of King's Chapel, Boston, in which the Hassler Passion Chorale gives variety to a list of music otherwise exclusively of the First Polyphonic Period.

have not adopted character to any great extent. Speaking from excur once only, I would say that in these non-litturgic character where characters are used at all, the trend is all in favor of the Anglican; the drogordan almost never appears.

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d. BACH AND OFFICE Despite the intrinsic worth of the

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Chorale gives a more active modd, consenant with the development in polyphony it typicies. In the other extrase,

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⁽²⁾ i.e., the Good Friday afternoon program of the chair of the chair

namely, the modern, sometimes dissonant, composition with its more lively and intricate melodic and harmonic changes, the German Chorale imparts a massiveness and a steadiness which servce to give balance to the service or choral program.

- e. OPERA AND It is sufficient to say of opera and ORATORIO EXCERPTS oratorio that they appear in church worship only on special occasions in their entirety and that excerpts from them may be said to be limited in the same way. The outstanding example is the rendition of Handel's "Hallelujah Chorus" from his "Messiah" on Christmas Sundays. The length of these choruses prohibit their use except on occasions when a minister will be content to cut time off of his sermon or when a congregation is willing to remain a little longer than usual.
- Among evangelical churches of the more STYLE ANTHEMS impassioned character, the Gospel hymn has long been the standby of the congregation because of the personal nature of the text as well as the fact that the tunes are "catchy". A natural consequence of this congregational usage is the demand of the choir for anthem arrangements of these hymns and compositions of similar

onsely, the soders, conscions discount, emposition with its pero lively and intrionic and introduce of the person the Jordan a specific a specific and a stoutiness which source to give believe to the service of charact program.

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the personal nature of the congregation became of that the feet that the

characteristics. The nature of the music is such that large numbers may be included in the choirs and this is the outstanding element in the rendition of Gospel hymn style anthems. (1)

g. RACIAL CHARACTERISTICS To attempt to accurately and FOLK SONG ELEMENTS and adequately evaluate these elements in church music today would be to search music libraries, study folk lore the world over, and so wander far from the field of this thesis. For example, the outstanding chorale in Bach's St. Matthew Passion was originally a five-part madrigal to the words, "My peace of mind is shattered because of the charms of a tender maiden." (2) Without a doubt, musch of the music we sing today springs

In America the dominant folk element, if, indeed, we may lay claim to the possession of folk songs, is the Negro Spiritual. Upon occasions such as Linconl's Birthday it is customary to have Negro quartetes to sing their songs.

Otherwise it is not possible to definitely locate these elements.

from similar background if we but knew it.

⁽¹⁾ e.g., the choir of 1000 voices at Tremont Templi,
Boston, organized exclusively for the singing of this
type of anthem.
(2) Cf. Davison, op. cit., p. 33

characteristics. The nature of the sumic to much the contraction of the property of the property of the contraction of the cont

E. RECIAL CHARACTERISTICS TO ECCUPE to acouração casas casas

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⁽¹⁾ s.g., the choir of 1000 voices of freedent 'estile.

Indical organized exclusively for the single, of this
type of actions.

⁽²⁾ Cf. Daylaca, op. ctc., p. 53

7. The Influence of these Trends

RUSSIAN AND Widely as these two schools PALESTRINA SCHOOLS differ in presentation, part distribution, and mood, there is one important way in which they agree in their influence upon a service of worship, 1.e.. the essential effect of a capella singing. In discussing the characteristics of the Russian music we noted that it included a wide range of voice parts. With the deeper bass part acting as pedal point and the very high soprano singing a virtual obligato, a choir performing in the Russian style gives the effect of a mighty organ. The casual hearer may not know how to analyze his reaction to this vocal masterwork, but it may be stated that the compass of tones, as it unites with the delicately distinguished volume and tempo shadings possible in a capella singing, works upon a congregation in a subconscious though powerful way, leading the worshippers to a more intimate acquaintance with and appreciation of the mystical.

The organ-like quality of the Russian School is missing from the Palestrina type of music, but again a capella singing makes for superior effect. The purity of the Palestrina structure and the impersonal nature of its

Y. The Influence of those Tropds

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bution, and mood, there is one important may in which they agree in their influence upon a service of worship, i.e., the casential effect of a capella singing. In disquenting the constant and the constant act of the case of the constant act of the case of th

The organization type of the America Concol is stealing from the Polestrian type of sunts, but again a cappalin simple askes for superior effect. The purity of the Palestrian utrueture and the impersonal nature of the

melodic progressions are values easily dimmed by an organ accompaniment, however discreet. But these values, through the agency of a capella singing, are made the congregation's own and perform the double service of introducing a worshipful attitude and distracting excess attention to the choir. (1)

b. ANGLICAN CHANT In the Anglican service, as well as AND ANTHEM in services of non-liturgic churches, the singing of chants and anthems composed by Anglican writers has influence of a different sort in preparing for worship. These compositions come, essentially, from the people themselves. There is a national flavor, and, to follow the national element to its origin, an individual characteristic which appeals to many people more than can the impersonal style of the Palestrina School. Thus the importance of an Anglican anthem comes about through the composer's acquaintance with another type of music very close to the people for whom he writes:

"The anthem of the Church of England has been more or less affected by the currents of secular music, -- "(2)

⁽¹⁾ The latter idea is in opposition to the effect to be noted under the heading "Opera and Oratorio excerpts" (2) Dickinson, Music of the Western Church, p. 348

negation progressions are values entity dismed by an organ accompanies on breath the timeter, are made the distinct the message of a coppilla chapter, are made the compregation's our and perform the double corvice of intraducing a worshipful stillule and distracting exacts attention to the choir (1)

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ciose to the people for whom he writes:

nore or less affected by the oursense of secular surie, -- (2)

⁽¹⁾ The latter that is in opposition to the offers to be used to the case of a latter that case of the reference of the restorn onurse, p. 345

c. BACH AND OTHER GERMAN CHORALES worship service devoted to praise, or as a commentary on prayer or sermon, the chorale, in its flowing and melodic brevity, may challenge the congregation to reconsider words that have been spoken or to appreciate deeper meanings interpreted by the most advanced type of polyphonic music. Whether the chorale is sung a capella or with accompaniment, (1) the massiveness is a sledge-hammer, as it were, driving home the ideals of truth and

beauty.

ORATORIO
EXCERPTS occasions oratorios and other longer musical
works may be given in their entirety. Rightly speaking,
however, these occasions are not worship periods except as
the hearer may sense the nearness of God in music of eternal
value. For the most part, these compositions, or chorus
excerpts from them, are not consonant with the atmosphere
of quietness and calm which is essential to the period of
prayer, and, regardless of their placing in the service,
there is a strong possibility that they will do away with
the spirit which makes the prayer period a reality. On
this point the Catholic position is entirely commendable:

⁽¹⁾ The rapid motion of the Bach accompaniment sets off the massiveness of the voice parts.

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as a commentary on prayer or serson, the cherale, in its
flowing and melodic brevity, may challengs the congregation
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beauty.

Leloses no Jan Describer on the constant of th

The sion incommence does not be notion plant ent (1)

"If our peace of mind is a source of consolation, of joy to us, that joy must not be so exuberant as to be noisy, but it must remain a pure and rather quiet joy, the more quiet as it is the more deeply felt." (1) With this as a standard, the tendency to use oratorio excerpts is rightfully limited, and the hope may be expressed that this limitation will persist and grow.

e. GOSPEL HYMN
STYLE ANTHEMS
demn the gospel hymn or anthem may not
be doubted in view of the preceding quotation. While the
evangelical church takes a much more liberal attitude,
leaders in hymnology and church music are inclined to frown
upon this type of choral music.

Yet there is a very strong defence for the use of these hymn-anthems. Sankey, naturally an exponent of this style, says,

"Without a doubt these songs touch the common throng; --- "(2)

While this prejudiced statement does not adequately justify the gospel hymn anthem, the following statement, giving the psychological basis upon which the appeal of this music is successful, may do so: (3)

⁽¹⁾ Manzetti, op. cit., pp 22-23

⁽²⁾ Curwen, Studies in Worship Music, quotes Sankey, p. 40
(3) Cf. Summary for further development of the psychological aspect.

"The gospel songs are important for several reasons, chiefly for their usefulness in evangelical churches and Sunday Schools. They kept alive the emotionalism in religion. The latter nineteenth century was an emotional age and emotional people needed emotional songs for their worship." (1)

Needless to say, the music is responsible for quite as much as the text in this instance. (2)

AND FOLK SONG ELEMENTS

element is not important as an influence on worship. As previously noted, it is the practice in non-liturgic churches to invite groups of singers of other races to render music on special occasions. (3)

The practice has very little significance for the furtherance of worship.

On the other hand, national or racial elements belonging to a given church or people have a distinct value in that expressions of worship may be in the familiar and peculiar musical language of the group. Martin Luther demonstrated this value from a linguistic point of view when he insisted that the people be allowed to sing hymns in their own language. In a musical sense, the common and character-

(3) Cf. P. 69

⁽¹⁾ Howard, Our American Music, p. 365

⁽²⁾ Cf. Addendum for further discussion of this element

courages and Sunday Schools. They test alive the emptioned ne see vaudnos dinasjonin telial edT .nolyller.mi me

omen as the text in this instance. (2)

E. RADIAL GRANAGESTABLET

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belevision of the group. Dartin inther despending Lactain own language. In a musical time common and clared and

Tonard, our american wate, b. 365 Thought did to colsever discussion of this wheelt

istic element, nationally or racially, has most value when used in its proper setting. (1)

(1) Cf. P. 71, discussion of the Anglican chant and anthem.

to the often a sense of isolation from the rest of the world. The everyone oregregation, in fact, any congregation, is seen to engree gation, is composed of individuals who spend the great bulk of their time cutside the salls of the sharps. If one should stand outside a church while a corvige was going on, he would see people going and contag as the streets, not marely the people on their way to or from another church, but people who so to no church. One of the cost important influences of present day church main

on the street into the church per. Indication of this influence is perceived in Richard Common's Lapuscianed plea for better much in the church:

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tests element, nationally on restally, has cost volue

(1) Of. P. Wi, discussion of the Amelloan chort and anthony

PART II

SUMMARY

I. The Congregation at Worship and the Place of Choral Music.

1. Drawing People to Church

The effect of attending a service of religious worship is too often a sense of isolation from the rest of the world. The average congregation, in fact, any congregation, is composed of individuals who spend the great bulk of their time outside the walls of the church. If one shouls stand outside a church while a service was going on, he would see people going and coming on the streets, not merely the people on their way to or from another church, but people who go to no church. One of the most important influences of present day choral music upon church worship is in its ability to bring the person on the street into the church pew. Indication of this influence is perceived in Richard Cannon's impassioned plea for better music in the church:

" My final appeal to all churches is to elevate the standard of your church music. ----

"Let it be of a high order. It will be the means of drawing many souls within the walls of God's holy temple,

II TRAS

YEALLING

I. The Congregation at orghip and the Place of Charge Lucie,

1. Drawing People to Church

ent to seet and torn activate a service of the and of the test of the act to seet and torn the tract of the act to see an act to the act to the

the standard of your course music. ----

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of drawing moule within the wells of cod'r noly temple

who perhaps could not be induced by any other means." (1)
There are people utterly at odds with the doctrine of
a particular church who yet attend it because of its
choral programme. (2) There are others who enter a church
because its choral presentations have been advertised, and
remain to enjoy and chare in the theological position that
church may hold.

2. The Period of Praise

Continuing this thought in a psychological way, the influence of choral music upon the congregation already within the sacred confines of the church is no less apparent. The church attendant enters a quiet building from a noisy street or square, and for sometime he has difficulty in adjusting himself to the spirit of the place. In other words, while such a one is in the physical house of God, he still awaits entry into the spiritual dwelling of his Maker. The praise service, in which the choir figures prominently, assists the worshipper in effecting such an entry.

3. The Period of Prayer

Since men first prayed, prayer has undergone many changes: many of the ideals formerly held up as suitable

⁽¹⁾ Cannon, Defence of Classic Church Music, p. 46 (2) Cf. Pope, in the "Frontispiece" of this thesis.

who perhaps could not be induced by any other seams." (1)
There are people utterly at olds with the destrine of
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chargest many of the tdeale formerly beld up as suttable

⁽²⁾ Cf. Pope, in the "Prontispleor" of this theats.

and accurate standards for the prayers of men have expanded or given way to other ideals and standards. Jesus stressed the individual, private type of prayer. (1) Since his day, as well as contemporaneous with him, public, spoken prayers have been in great vogue. More latterly, however, the use of choral music has been included in this period in order to attain a fuller visitation of the benefits attributed to prayer in general.

"Music in its mystic indefinable action seems to make the mood of prayer more active to interpret it to itself, and by something that seems celestial in the harmony to make the mood deeper, stronger, more satisfying than it would be if shut up within the soul and deprived of this means of deliverance." (2)

What is said here of music in general must apply to choral music inasmuch as vocal utterance ever has been and must be the outstanding element of human worship.

⁽²⁾ Dickinson, Music of the Western Church, p. 400

and securate chandereds for the mayers of was more expanded of street any to obtest indeals and standards. Jesus sirecased the individual, private type of coper, (1) since his day, as well as contemporareous with his, public, apaken ora, are have been in area, voges, were lattered, bosever, the use of chorel costs has been included in this reside in the length of the length.

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⁽²⁾ Dickinson, swain of the restern Church, p. 400

- II. The Function of Choral Music in Church Worship
 - 1. As a Psychological Factor

In religious work music, (and the body of our discussion thus far will justify our saying "choral music",) is an influence, fourfold:

- 1. It prepares the hearer nervously and physically for the subsequent emotional arrowsal of the service.
 - 2. It increases emotional responses already secured.
- 3. It gives mental satisfaction through correlation of musical and emotional expression.
- 4. It assists in the awakening of emotions rising out of familiar things and the relation of these emotions to those of a divine nature. (1)

2. As an Element of Conclusion

In the outline given above it is obvious that the term "emotion" may apply to any emotion stimulated by worship or choral music in worship; the same generality may be extended in the case of choral music as an element of conclusion.

"Conclusion", in its present usage, may be understood to include the idea of repetition, of summary. After a Responsive Reading, a prayer, or a sermon, choral response

⁽¹⁾ Lorenz, Practical Church Music, pp. 38-39

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In religious vork music, (and the body of our alsoussion time for will justify our saying "choral music",) is an influence, fourfold:

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In the outline given above to in obvious that the form "emotion" may apply to any contion stimulated by term "emotion" may apply to any continue on church number in worship; the ness gonerally any be extended in the case of chorel minio as as almost of conclusion.

"Conclusion", in the present bases, may be unlarated to include the idea of repairiton, of summiry. After a Secondary charge response Secondary freetical Course washin, pp. 56-59

or development of the textual theme supplies climax or anti-climax as needed. For example:

"No choir music has more spiritual value than a softly sung, appropriate response after the minister's prayer, especially when the minister knowing the words to be used leads up to them in closing his prayer. The worship of the hour seems to reach a distinct climax when the Amen of the Benediction is sung by the choir ---- "(1)

As in the case of the pastoral prayer, so with other parts of the service: the choral unit of the present day church is being used more and more to emphasize and to conclude the main ideas of the service and sermon.

⁽¹⁾ Byington, The Quest for Experience in Worship, p. 189

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III. Inclusive statement of the influences of the several types of Choral Music on the various services of worship

"The primary end of the choral program of the local church of today is to develop the talent, capabilities, culture, religious knowledge and religious consciousness of its own people." (1) If this be the end of the choral program, and if a vast amount of money and effort is being spent annually to realize this end, it is fair to suggest that certain definite influences of Choral Music upon religious knowledge and consciousness as developed in a service of worship must be apparent.

It is not our purpose to claim that no previous century has had this aim or can produce results similar to those of our own day. Musical development and usage, however, have placed choral music on a higher plane, have given it a greater influence.

The influence of present day choral music on church worship has shown its power in liturgic and non-liturgic churches alike, and consists of three elements:

1. Preparation of the worshipper, physically, emotionally and spiritually, for better and more accurate receptivity of the ideas and ideals of the

⁽¹⁾ Smith and Maxwell, op. cit., p. 5

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Issel out to memory level of the calcul, program of the local church of teder to develop the telephon, countries, collected and religious consciousness culture, religious knowledge and religious consciousness of the own paople." (1) If this he the and of the chort is being program, and if a vest amount of noney and effort is being appart of that cartain definite influences of Choral Huelo upon the apparting the leveloped in a service of verside and consciousness as developed in a service of verside and consciousness as developed in a service of verside and consciousness as developed in a service of verside and consciousness as developed in

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The influence of prepent day disrel andle on church working has shown its power in livergia and non-livergia churches alike, and comelate of three elements:

1. Preparation of the worshipper, physically,

emotionally and appropriately, for better and more securete receptivity of the ideas and ideals of the

⁽¹⁾ Salth and dament one often (1)

service;

- 2. Explanation and interpretation of the thoughts presented in Scripture, prayer and sermon --- thus giving coherence and unity to the congregation; and
- 3. Summarization and conclusion of parts of the service and of the service itself.

Any one of these three elements is important for itself; the influence of which they are a part is greater still --- great enough, in my opinion, to introduce a future trend away from speaking parts of the service of worship and toward a more pronounced emphasis on the choral unit as a minister in that worship.

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of entration and his precises, addressed to the people.

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The following quotation is a strong defense of the gospel hymn-anthem and, in my opinion, should be borne in mind when any attack on this music is made.

"Another influence they (gospel songs) may have had is more difficult to trace. Many of the older of these songs are reflected in the spiritual songs of the Negro, and it may be that the writers of our gospel hymns have had far more to do with Negro spirituals than African tribesmen. ----- The evangelical hymns were widely used in their day, and for many years after they first appeared; but those with our best musical interests at heart may be thankful that the most maudlin of them are dying out, and by no means destined to become American folk-songs.

"I have shown proofs of this chapter to several musicians who have been active in conducting the singing at revival meetings and evangelical services. The comments of two of them are worthy of printing here, for they are based on actual experience. Homer Rodeheaver, himself a composer of gospel songs, and for twenty years in charge of the music at Billy Sunday's meetings, writes as follows:

" The Gospel Song is a declaration of God's plan of salvation and his promises, addressed to the people.

We can bring you thousands of illustrations of individuals

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is more difficult to twoco. Long of the close of these ord begreen. ---- The everyelles hymne were widely untel nymon-wild's napirona emoned of banisach annes on ye

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whose lives have actually been changed by the message of the gospel song, and who have become assets in their communities where they were liabilities before. These songs are not written for prayer meetings, but to challenge the attention of people on the outside who have not been interested in any form of church work or worship. They are used simply as a step from nothing to something. If critics knew how some of these songs were loved by many people, they would never refer to the saccharine talents of great and good men who have blessed the world with their songs.

" My friend Howard Wade Kimsey, a veteran song leader, for several seasons in charge of the music at Dr. Cadman's Sunday Afternoon meetings, takes issue with me on several points:

" No, I do not agree with you. I do not think that what you term cheap, emotional hymns are dying out, any more than cheap, emotional jazz and popular music is dying out, or being out-moded. In the Evangelical churches there is a distinct tendency to drop the standard church hymnal and use the gospel hymn book even in the Sunday morning services. The Old Rugged Cross is the most popular and most beloved song in the English singing world. In

whose lives have actually hear charged by the message of
the gospel song, and who have become assets in their
communities where they were lightlifted before. These
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thick sent you term onesp, emoblemed nymns are dying out, that that want you term onesp, emoblemed nymns are dying out, at size want popular music ta dying out, or being out-saded. In the Evengalisal churches dying out, or being out-saded. In the Evengalisal churches them a distinct tendency to drop the standard one of the same to the same

the requests for hymns from radio listeners the ratio is about 25 to 1 in favor of the gospel song. Aside from the actual spiritual worth of a song or tune, I think there is one unanswerable argument that shows that the gospel song will always be with us, and that it fills a need for certain conditions and types, where the standard hymn practically fails: the gospel hymn is personal, while the standard hymn is impersonal and general in type. The seeker after Christian trust can sing I need thee every hour, I will cling to the Old Rugged Gross, And He walks with me, Tell Mother I'll be there, and so on. Can one get the same close and intimate (and yes, edotistical) touch by voicing one's self in The Church's one foundation, O Zion haste, and songs of this type?' "(1)

⁽¹⁾ Howard, op. cit., pp 366ff.

the requests the norms from reals distances the ratio is about 25 to 1 in favor of the gampal come. Authorized is actual aphitical quark of a come or tune, I think there is actual aphitical quark of a come of that chart that the gampal come uniquenciable argument that chart that the gampal come will always be with us, and that it fills a meed for contain conditions and types, where the standard hyper and contain the personal, while the attendard hyper that the general in type. The accuse of the the chart of the contain that the general in type. The contain of the the chart dan sine I meed the grant had. I will always to the find the malks of the contain the contain the the chart of the find the the the contains of the the chart of the the contains of the the chart of the the find the find

⁽I) Howard, op. oto., op 36611.

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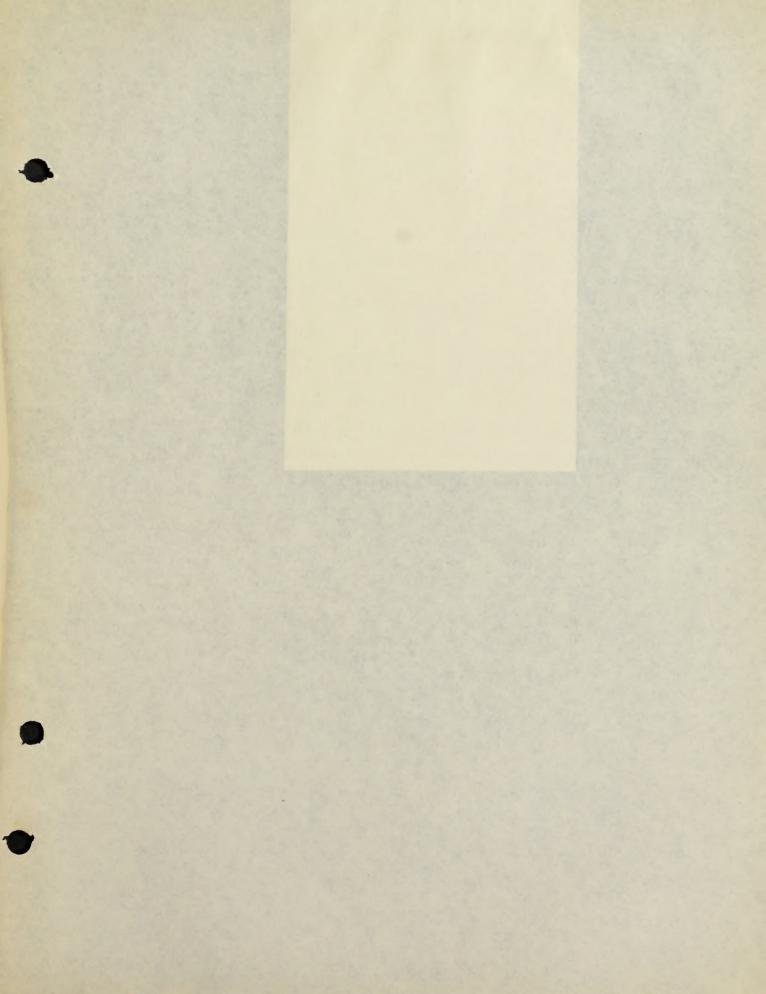
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